

ROCKAWAY HUNT CLUB RACES

THE LADIES' HORSE SHOW

ANNUAL COACHING PARADE

# VOGUE





Nos. 14 & 16 West 23rd Street, New York

# Renard



Model A



Model C



Model B



Model D



Model E



Model F



Model G

## Midsummer Millinery and Wearing Apparel

in fascinating and extensive assortment,  
attractively priced—exclusive styles adopted by  
leading modistes abroad, arriving daily.

ILLUSTRATIONS PRESENT THE FOLLOWING:

**Model A—TALBOT MODEL**  
Rolling Brim High Crown Hat, various colors faced with  
black, trimmed with flowers of American beauty shades.  
At 20.00

**Model B—RENARD SUMMER TAILORED HAT**  
A chic hat to be worn with summer frocks and smart suits.  
At 12.50

**Model C—LARGE LEGHORN MODEL**  
A charming leghorn mushroom, faced with crepe, garland of  
Crepe Roscs, black ribbon velvet.  
At 20.00

**Model D—RENARD ARABIAN TURBAN**  
Variety of smart models in various shades—cockade of ribbon  
fastened with bird.  
At 10.00

**Model F—CHANTECLER HAT**  
The favored Parisian midsummer model—various styles of  
trimming; flowers—ribbon and lace effects.  
At 10.00, 12.00, 15.00

**Model E—RENARD GOLF AND TENNIS SUIT**  
of Serges and Diagonals—coat in Cadet Blue, Red or Green,  
with white skirt.  
At 29.75

**Model F—GEORGETTE MODEL**  
Tam o' Shanter Mushroom made of Bronze or Princess Lace;  
small cluster of Pink Buds with green foliage interspersed  
around crown.  
At 20.00

**Model F—AFTERNOON CALLING DRESS**  
The famous Callot overdrap of Foulard and Voile; in sea-  
son's latest shades.  
At 35.00

**Model G—LEWIS MODEL**  
Large Mushroom Garden Hat, in Violet, Burnt, White—a  
profusion of lilacs and pansies in contrasting colorings;  
shirred to match.  
At 15.00

**Model G—LAWN PARTY GOWN**  
Of Dotted Crepon; front panel and crushed belt of Dainty  
Persian.  
At 29.75

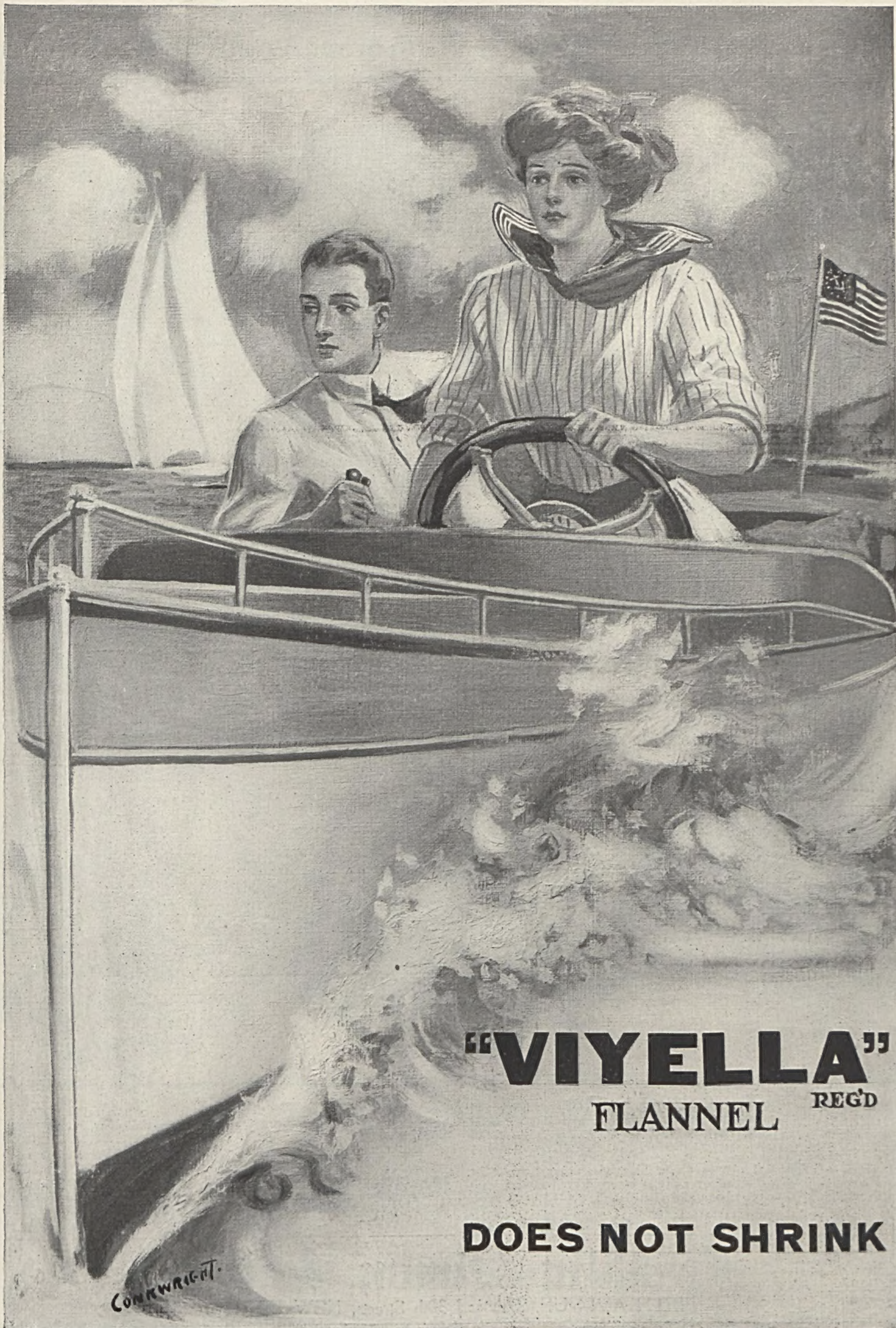
**Renard**

"The House of Individuality"  
Women's and Misses' Apparel

14 and 16 West 23rd Street, New York City

The Renard Portfolio of Summer  
Fashions Free on Request





**"VIYELLA"**  
FLANNEL REG'D

**DOES NOT SHRINK**

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# Greatly Reduced Prices — Summer Apparel for Misses



30

32

34

63

SIZES 14 TO 20 YEARS

**30** Dress of dimity in light or navy blue, pink, violet or black and white striped, trimmed with tucked white batiste, and velvet ribbon through silk crochet eyelets, skirt plaited.....**6.95**

*Heretofore 9.75*

**32** Dress of French Linen in Cadet blue, violet, pink, white or leather color, with waist of all over eyelet embroidery, trimmed with linen to match skirt, velvet ribbon and plaited frill, plaited linen skirt, tailor stitched.....**9.75**

*Heretofore 14.50*

**34** Tailored Suit of French linen in white or natural tan, Copenhagen blue or violet, semi-fitted coat, black satin collar, plaited skirt, tailor stitched.....**9.75**

*Heretofore 14.50*

**36** Dress of white French lawn, trimmed with polka dot border, in violet, light or navy blue, pink or black, waist tucked, plaited frill with lace edge, velvet ribbon, plaited skirt finished with polka dot border **7.95**

*Heretofore 12.75*

**Franklin Simon & Co.**  
FIFTH AVENUE, 37th and 38th Streets, NEW YORK



# Greatly Reduced Prices—Summer Apparel for Women and Misses



38



40



42

SIZES 32 TO 44 BUST

**38** Dimity dress, white ground with violet, pink, blue or black coloring, yoke of real Irish crochet lace, plaited frill on waist and sleeves of white batiste, trimmed with Val. lace, plaited skirt with deep tucks, including patent leather belt.. **9.75**

*Heretofore 14.50*

**40** Smart coat of natural tan imported linen, collar of brown and white, blue and white or black and white polka dot silk..... **9.75**

*Heretofore 16.50*

**40** Same model in Natural tan Pongee silk **16.50**

*Heretofore 29.50*

**40** Auto Bonnet of tan Pongee silk with bow and plaitings, chiffon ties in all colors..... **7.95**

*Heretofore 12.50*

**42** Real Irish lace trimmed tailored waist of pure white linen, crochet buttons..... **3.95**

*Heretofore 5.75*

**42** Buttoned front tailored skirt of imported white washable poplin, (water shrunk) detachable link pearl buttons; lengths 34 to 43 inches... **3.95**

*Heretofore 5.75*

**42** Patent leather belt, white, red or black, all sizes ..... **.95**

## Franklin Simon & Co.

FIFTH AVENUE, 37th and 38th Streets, NEW YORK





No. 9. Imported Hand Tucked Tailor-made Blouse, Open Front and Pleated Frill, made of Batiste, sizes 34 to 42 bust measure.... \$5.75

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Illustrated Catalogue No. 118 V  
for Spring and Summer 1910  
Mailed to Out of Town Addresses  
Upon Request

No. 7. Imported Hand Embroidered and Hand made Batiste Blouse, trimmed with Irish Crochet Lace, buttoned in back, sizes 34 to 42 bust measure \$12.50

No. 11. Batiste Waist, Dutch Neck Model, Three-quarter Sleeves, trimmed with Crochet and Valenciennes Lace and Embroidery, sizes 34 to 42 bust measure ..... \$3.90

Containing the Latest Fashions for Women, Misses, Girls and Boys. Upholstery Fabrics, Lace Curtains, Cretonne Furnishings, Household Linens, Silver and Leather Novelties, Jewelry and Men's Furnishings  
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NEW YORK



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**Midsummer Quartet**

These hats are especially designed for warm weather wear at the seashore or in the country. While smart and chic in appearance, they are made of very light, cool straw in various weaves. The trimmings are most individual and picturesque.

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2730



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**C.M. PHIPPS**

41 West 38th Street  
New York



# SHOPPERS' AND BUYERS' GUIDE

A classified list of business concerns which we recommend to the patronage of our readers.

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**At the Sign of the Crown.** Block printing taught by mail. Materials furnished for fast colors. Blocks and designs for sale. 7 West 42nd St., Room 27, New York.

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**METHOT** Ostrich Feathers of quality. New Plumes made from your old, discarded feathers at half the cost of new. Dyeing, cleansing and curling. 29 W. 34th St., 925 Broadway, N. Y.

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**"RAD-BRIDGE"** CLUB LINEN PLAYING CARDS. Design of back fine hemstitched linen. Patented. Red, blue, brown and green. 25c. pack. Gold Edge, 35c. Send for samples.

**"RAD-BRIDGE"** Silk Velour Playing cards. Latest. "It's a beauty." Same quality, size, colors and price as our famous club linen card, only difference design of back. Samples.

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**"RAD-BRIDGE"** sterling mark on Bridge accessories the world over. Illustrated catalog free. Ten cents in stamps (less than cost) secures our handsome sample wallet in addition.

**"RAD-BRIDGE"** GOODS ARE SOLD by first-class dealers everywhere, or will be sent direct, carriage paid, on receipt of price. Dept. V. Radcliffe & Co., 144 Pearl St., New York.

**BRIDGE TEACHER** with large New York clientele will give lessons in suburban towns. For terms apply to Miss J. E. Franklin, 252 W 85th St., N. Y. Tel. 95753. Riverside.

**Lillian Sherman Rice** 231 W. 96th St., N. Y. Author of "Bridge in a Nutshell." Classes in Bridge. Game taught in six lessons. Also Private Instruction. Tel. 1464 River.

## Chiropody

**DR. L. DAWSON** Chiropodist. Scalp Treatment. 45 West 34th St., N. Y. Room 507. The Monolith Bldg., N. Y. Tel. 5129 Murray Hill. Residence phone 2607 Chelsea. Office Hours 9 to 6.

**Dr. E. N. Cogswell** Surgeon-Chiropodist. Scientific and Sanitary methods. Expert Manicuring. Dr. Cogswell's Foot Tonic insures foot comfort. \$1.00 per bottle by mail. 12 W. 29th St., N. Y.

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**REES & REES** Cleaners and Dyers. Laces a Specialty. New York, Boston, Philadelphia, Atlantic City. Main Office and Works, 232, 234, 236 East 43rd Street, New York City.

**LEWANDOS** America's Greatest Cleaners and Dyers. Boston, Mass., 284 Boylston Street and 17 Temple Place. New York, 557 Fifth Avenue. Delivery system. Telephone in all shops.

**LEWANDOS—BRANCHES** Philadelphia, 1633 Chestnut St. Washington, Albany, Providence, Newport, Hartford, New Haven, Bridgeport, Lynn, Salem, Cambridge.

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**Paul L. Bryant**, 291—5th Ave., N. Y. 20 other stores: Brooklyn, Jersey City, Newark, West End. Telephone connections. Everything dyed or cleaned, including carpets. Ladies' costumes a specialty.

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**MME. BINNER** CORSETIERE. is cultivating figures with her famous corsets at 18 East 45th Street, New York.

**MME. ROSE LILLI** CORSETIERE. Corsets made in 24 hours for out-of-town patrons. 666 Lexington Ave. Phone 1131 Plaza, N. Y.

**OLMSTEAD CORSET CO.** High Grade Corsets designed for each individual. "Gossard" Front Laced Corsets. Lingerie. Tel. 5224 Gramercy. 44 West 22d St., New York.

**BOSTON HYGIENIC CORSETS** Front Lace. Moyenage Corsets for new mediaeval effect. Mail orders. Wholesale and retail. 398 Fifth Ave., N. Y.; Washington St., Boston.

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**MRS. A. H. WADE**, 366 Fifth Ave., New York, Room 615. Telephone 5877 Murray Hill. Mrs. Wade's Corsets are to be had exclusively at this address.

**MISS AHERN** "The Directoire Corset." TO REDUCE THE FIGURE. To order only. 67 West 48th St., New York. Tel. 1909 Bryant

**LE PAPILLON CORSET CO.** Mme Gardner, formerly of 373 Fifth Ave., has assumed management of above concern at 21 W. 38th St., N. Y. Tel. 4383 Murray Hill.

**De Rohan's Health Corsets.** Ready to wear and custom. Mould figure into beauty. \$5 to \$50. Send size required. 135 W. 48th St., N. Y. Tel. 4404 Bryant.

**WANTED**—Man who knows corset business, to take small financial interest in corset manufactory. Handle office and the trade. Tailor Made Corset Co., 6½ Whitehall St., Atlanta, Ga.

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**Electric Lighting Fixtures** Special designs for fine work. Victor S. Pearlman & Co., 10 East Adams St., Pullman Bldg., Chicago. Telephone—Harrison 5539.

**HENRY ROTH** HIGH GRADE FURNITURE Upholsterer and Interior Decorator 1089 Park Ave., near 89th St., New York.

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**Lecturers, Readers, Musicians, etc.,** for private and club entertainments. The Chamber Recital Co. (Mgrs., Christine T. Herrick, Florence E. Bate), 542 Fifth Ave., N. Y. Tel. 1121 Bryant.

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**WHEATON.** 507 Fifth Ave., N. Y. Cut glass. Card prizes. Handy folding card-table, baize top, choice of finish, \$1.50.

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**Miss Manie Guion Thompson** 32 E. 58th St., N. Y. Misses' and children's clothes to order. Coats, Hats, Ladies' Shirt Waists, Chiffon Blouses, House Gowns. Imported, original models.

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**A. LUST.** Ladies' Tailor. Riding Habits. Special attention given to mail orders. 583 Fifth Ave., cor. 47th St., New York. Telephone 2043 Bryant.

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**N. SEIDENBERG,** Ladies' Tailor & Furrier. Late with Duval & Eagan. 2237-39 Broadway, New York City. Entrance on 80th St. Telephone 7273 Riverside.

**Mme. Léonie, Importer,** Hempstead, L. I. Robes, Manteaux, Tailor Made Suits, Directoire. Empire Gowns; \$45 up; Waists, \$16 up; material accepted; fitter will be sent without extra charge

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**THE MENDING SHOP** Dresses Cleaned, Pressed, Lengthened or Shortened. Shop waists and gowns refitted. Remodeling, Mending, Darning, Repairing. 20 W. 31 St., N. Y. Tel. 189 Mad.

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**Mrs. Wilson's Mending Shop** Gowns remodeled. Cleaning, pressing, darning and repairing. Hand-made Frocks and Lingerie a specialty. Tel. 4563 Mad. Sq., 26 E. 28 St., N. Y. City.

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(Continued on page 7)



SHOPPERS' AND  
BUYERS' GUIDE  
(Continued from page 6.)

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Correct styles in Bonnets, Toques and Veils.  
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Shoes (Reg. U. S. Pat. Off.) Originator; crea-  
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Sold only at 54 W. 31st St., & 1549 B'way, N. Y.

**JACK'S SHOE SHOP** Short Vamp  
Shoes—the smartest, snappiest and most comfort-  
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Accompanying out-of-town patrons. No charge.  
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Business references. 139 E. 33rd St., N. Y. City.

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"Dunlap," n. w. cor. Broadway and 104th St. Shops  
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and full information on request. Tel. 9725 River.

**MRS. VIRGINIA WARREN**  
"Dunlap," B'way & 104th St. Trousseaux a spe-  
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bags & parasols. Information cheerfully furnished.

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Registered Shopper in all lines. Shops for and  
with Customers. No charge. Correspondence  
solicited. 225 W. 45th St., New York.

**MISS HELEN CURTIS** 96 Fifth  
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Favors a specialty. Circular. Bank references.

**I KNOW THE STORES**  
Will shop for you or with you. Circular and  
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**NICHOLS**, 45 West 34th Street, New York.

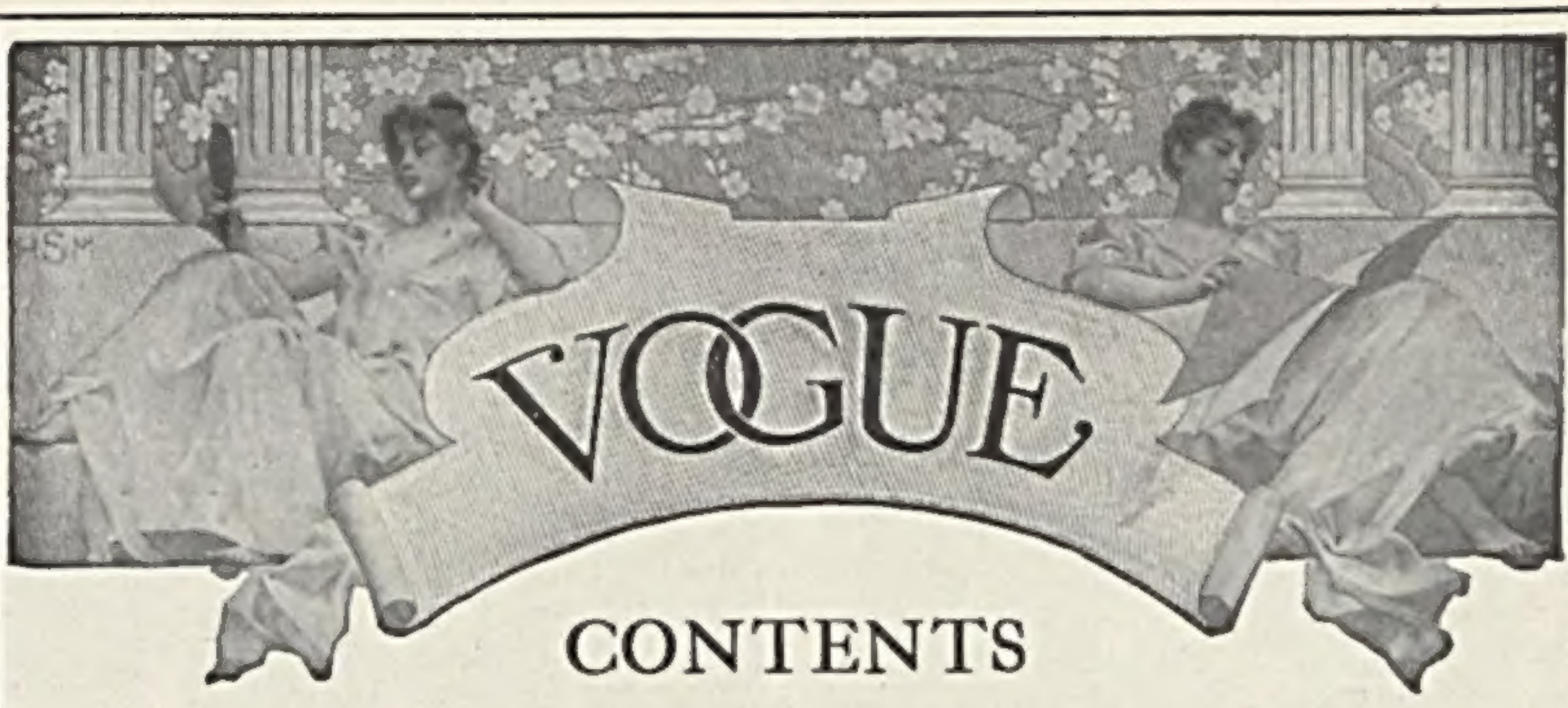
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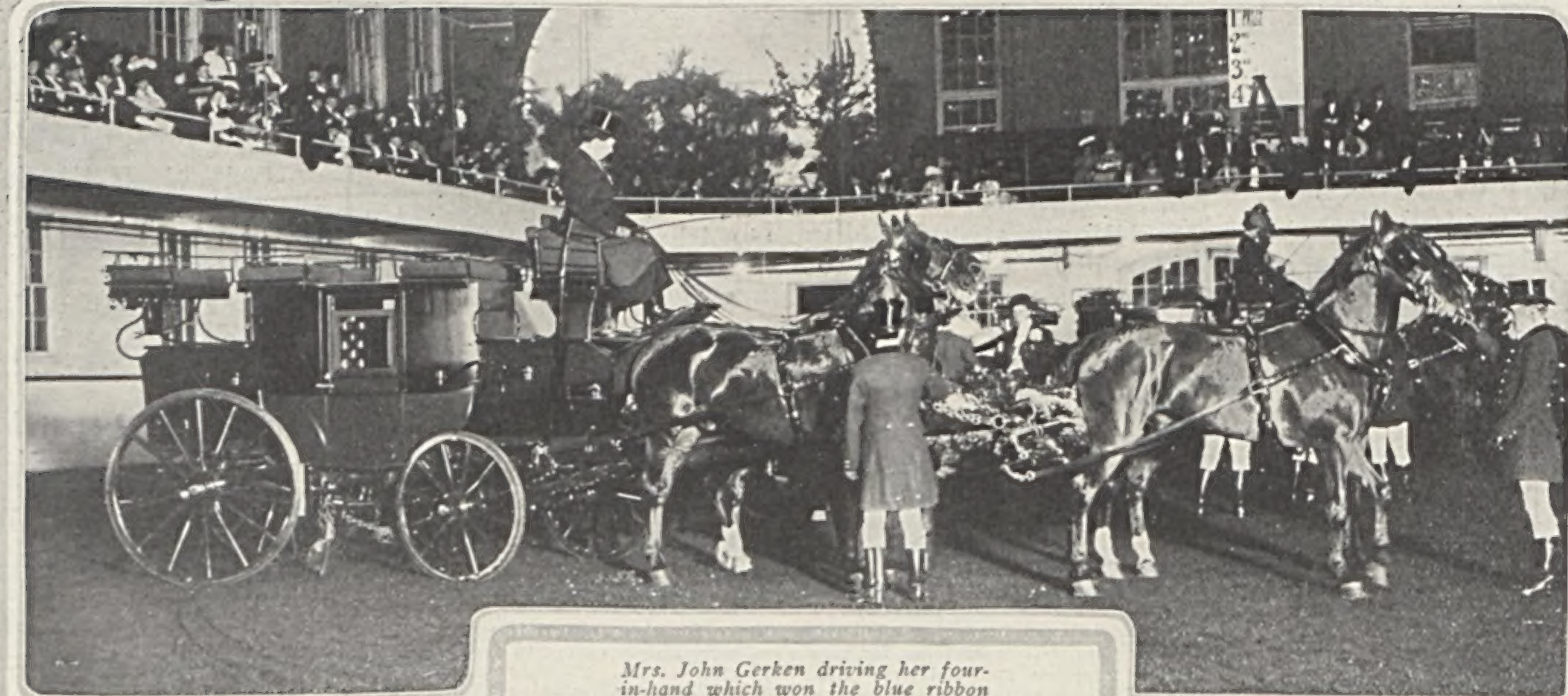
*Runabout Exhibitors. Some of the twenty exhibitors in single harness class.*



*Miss Eleanora Sears and Miss Marion Howlett exhibiting in tandem class*



*The Judges, Left to Right: Mrs. Peter Zaborisse, Mrs. C. R. Snowden, Mrs. Paulding Farnum, Mrs. Charles Sheldon, Mrs. Richard P. McGrann, Mrs. John Gerken, Mrs. Charles F. Hubbs, Miss Eleanora Sears and Miss Ethel Boyd Bowers*



*Mrs. John Gerken driving her four-in-hand which won the blue ribbon*

THE FIRST WOMEN'S HORSE SHOW GIVEN AT DURLAND'S RIDING ACADEMY FOR THE BENEFIT OF MRS. EMILY S. BEACH. THE RIDING, DRIVING AND JUDGING WERE DONE EXCLUSIVELY BY WOMEN



W O G U E



BELLE BEACH

## THE MAKING OF A HORSEWOMAN

**R**IDING today is more popular among women than ever before, many who have never been on a horse now taking lessons, and those who had dropped it for motoring and other sports taking it up again. It has become as important a part of the education of a child as any other accomplishment, and as an exercise for the promotion of health, it is certainly one of the most beneficial and enjoyable. The first difficulties overcome, its good effects soon become noticeable, not only in improved circulation and appetite, but in the self control, and decision it teaches. Indeed the mental attributes in riding are as necessary as the proper use of hands and legs. It is well women should ride because it makes them brave, because it makes them strong, because they learn to control by mind as well as by heart and hands, and because it develops the body, and gives to the rider a freedom and grace few other accomplishments possess.

I do not approve of teaching very young children to ride. Seven or eight is the best age to begin lessons, for when younger a little girl's legs are so short that it is difficult for her to keep her balance, and balance is one of the great laws of riding. On the other hand, since it is conceded that a child's training is best begun before the mind and body have reached their full development, the importance of embracing the art of horsemanship in the elementary education cannot be too strongly advised, and at whatever age the beginner

### Why Women Should Ride—Advice to Beginners—The Cross and Side Saddle

By BELLE BEACH

*Miss Beach's reputation as a horsewoman and teacher of riding and driving is second only to that of her mother, Mrs. Emily S. Beach, from whom she inherited her love for horses and received her training.*

*Not only has the form she displays in showing saddle horses, hunters and horses in harness made her career at recent horse shows here and abroad a brilliant one, but she is an authority on all things pertaining to riding and driving.*

approaches the subject, the endeavor of both teacher and pupil should be to eliminate all tendencies which are opposed to the recognized rules of the art.

I prefer a child to come to me for her first lesson in a perfectly normal state; not afraid because of any past unpleasant experience, and yet awed enough at the thought of assuming control of so big a thing as a pony as to have respect for it, and a dependence on her teacher. Confidence will come with increasing knowledge, and thus the foundation of a horsewoman will be soundly laid.

But, although riding from childhood is naturally an advantage, age should be no impediment to a woman's participation in the sport. I have known many who have never been on a horse's back until forty years of age, and even older, who, after several courses of lessons, not only derived much pleasure from the exercise, but with application actually became decidedly proficient.

As said before, balance is one of the great laws of riding, and this depends upon a good seat, which in turn depends upon the proper position of the legs. The first lesson should always be at a walk, and elementary facts should be well impressed upon the pupil. She must be made to realize that riding is not mechanical, and cannot learn too soon that the ideal effect in the saddle comes from harmony of motion. In other words that the rider and the horse must work together, before the art is acquired.

If the beginner at first shows nervousness and fear, her horse should be made



Correct costume for young girls cross saddle riding



to go at a quiet walk in order to get her mind away from the thought of falling. By this means the rigidity and stiffness caused by her timidity will relax, and with the realization that the horse motion is an agreeable one, the first step to knowledge will have been taken.

When the beginner is mounted for her first lesson, the stirrup should be adjusted to the right length, thus impressing upon her the correct position of the legs, and next she should be taught to sit squarely on the top of the saddle, with the shoulders level and the hips well in line. The snaffle rein passed back of the hand, and held outside the little fingers so that they run up through the palms, and the reins should then be pressed by the thumbs against the first fingers. The curb rein may be used by the teacher, and the near side rein passed back of the horse's mouth and through the other snaffle ring. This gives the instructor a more even guidance of the horse.

A beginner should never start posting or rising, but should jog until she gets the balance of the horse's trot, and during this period particular care should be taken that her legs stay in proper position, so that from the beginning the muscles feel the saddle properly. But when balance is acquired—and it takes some longer than others—the best thing is to count, one, two three, four, the same as in dancing in order to get in time with the horse's step. And then she should be compelled to work at trotting until she has gained perfect control of her balance, for trotting is the science of correct riding. She should never be allowed to pull herself up by the reins—in fact if there is a tendency to do this she should be made to ride without any reins until this dependence is overcome—and she should never be allowed to push herself up from the stirrup, because the chief work should be done by the right thigh.

In cantering the knee should be kept close to the pommel, as the break of the body should be at the hips, not at the waist, and the upper part of the body should work separately from the lower part. That is to say the legs and thighs should be kept firm and still, while the rest of the body, from the hips up, should sway gracefully with the motion of the horse.

When a rider has this seat perfected and can control her horse with perfect ease when going at a hard gallop, she is qualified to hunt or jump.

When she begins to post she should be given all four reins, and from this time on be made to understand that she must control her horse, and it should be explained that if she pulls on the curb suddenly she may cause her horse to rear, and that if she jerks his mouth she will make him nervous and fretful. This means that she must learn that she can never afford to be inconsequent with her reins, for when once a horse knows and feels his power, her power is gone.

#### RIDING ASTRIDE AND IN SIDE SADDLE

The advisability of women riding astride has been the subject of much discus-



Side for lady showing saddle and length of coat

sion lately, but personally I do not care for the tendency women are displaying for the cross saddle.

The average woman is not built for this style of riding, for not only are her legs too short, her thighs too thick and her hips too big, but she is cushioned too high to enable her to keep close down on the saddle with the necessary firmness. The side saddle certainly insures a stronger seat, especially in all cases of pitching forward—as for instance when on a stumbling or a kicking horse or when landing after a jump—and with safety skirts and safety stirrups the danger from dragging is obviated, and the appearance is unquestionably better. Indeed there are but few women who look well riding astride.

But having mentioned its disadvantages, it is only fair to tell the advantages of the cross saddle, and from the point of safety the only one I can see is in the case of a

a woman has to do in the side saddle is to lower her stirrup and re-adjust its length after she is up, so that my choice and preference is for the latter.

And there is but one more thing to add: If a woman is determined to try the cross, which is the man's saddle, let her ride in it absolutely as a man does. Lately some women who have taken to hunting in a man's saddle—by hunting, I mean riding to hounds—have told me that they prefer it to a side saddle, but this is a matter of taste, and also to some extent a matter of build.

*Editor's Note—This is the first of a series of articles on Equestrianism especially written for Vogue by Miss Beach. In the next number mounting and dismounting, good and bad form and the position of hands and legs will be discussed.*

#### A NOVELTY IN HORSE SHOWS.

ONE of the most interesting events in the annals of horse showing was given at Durland's Riding Academy on the evening of April 27th for the benefit of Mrs. Emily S. Beach, for many years one of the foremost teachers of women in the art of horsemanship and the first woman to win a saddle championship in Madison Square Garden.

The show was organized and conducted exclusively by women, and it is safe to say that no better managed event of its kind has ever taken place in this city. The judging was done by nine of the most prominent society horsewomen of the country, and the fairness and quickness with which they reached their decisions might well be followed by some of the notable masculine members of judging rings. The financial success of the show was limited only by the capacity of the building, and it is not unlikely that such a feature will hereafter be a part of the horse show calendar.

The programme was made up of eight events—four for harness horses and four for saddle mounts.



The correct position for side saddle riding





## SMALL CRAFT ON SUMMER SEAS

By PERCY M. CUSHING

**B**ELOW and beyond leagues of flowing sea; above broad sweeps of straining white canvas, and the towering loom of spars and rigging—whether or not there's an hereditary dash of salt in your veins, whether you're a coastwise vagrant or a farmer, you'll feel the spell that binds seamen to the sea forever, and that, luring landsmen to it, makes them sailors.

The sport of sailing boats for pleasure—yachting as it is called—is the cleanest sport in the world. It is a sport in which there is no inducement, but the sport itself. Baseball may be the national game, but in a yacht race you never hear the competitors chiding the decision of the judges in the gentle manner of a pair of heroes of the diamond reprimanding an umpire. College education does not keep from a football player the desire to jump upon an opponent in a scrimmage, but how often does one yachtsman intentionally foul a rival in a race? Yachting may not be the sport of kings, literally speaking, but it is indisputably the sport of gentlemen.

President Taft has said that golf is the poor man's game, and perhaps he is right, but sailing for pleasure is just as much the sport of those upon whom fortune has not smiled bountifully as it is that of the man of millions. To the average person the word yachting is a sort of synonym for "coupon clipping" in the slang sense of the term, or in other words the parallel of a fat bank account. It is, but at the same time it isn't, and just here arises the question of the definition of a yacht. If you want to dignify a twenty-five foot "knockabout" by that title you need only a fairly modest cloth-bound coupon book; if you think that in order to become a yachtsman you must own a ninety-foot schooner, with a crew of ten men, it is necessary to procure an unlimited supply of morocco bound extra large books; but if in your estimation a yacht is an eighteen-foot dory, or a Seabright skiff, or a seventeen foot catboat, with an open cockpit, all you need is just wages. And that's one of the beauties of a summer spent along the coast. As far as your boat goes you can spend as much as you like.

Let us imagine, for instance, that you and yours are elected to exist on an income of \$2,500 a year. An income of that size does not put a ban upon your living at some little suburban town along a sound or bay, where

*"Do you know the joy of threshing leagues  
to leeward of your port  
On a coast you've lost the chart of overside?"*

there is plenty of water suitable to small boat sailing, but it does limit the expense you are able to put into a pleasure craft.

Of course when you decide to buy a boat, you want to get as much for your money as possible, and you want a craft that you can take your wife out in, and perhaps a child or two if you have any. Perhaps your first inclination is to rent a boat—you can get a fairly respectable little boat for about ten or twelve dollars a week—but don't do it. Renting a boat is just like renting a house—you are giving your money away for no permanent return. A man who pays house rent for a few years finds himself with nothing at the end of that time, but had he put the same amount of money into a purchase he would have had a permanent return. In other

in boat rent for a summer will buy you a craft that will last you for many summers, and that you can dispose of for cash if you want to later.

Now the man with the \$2,500 income cannot afford to pay much more than \$50 for his boat, and he soon finds that \$50 won't go far towards buying a natty little "half rater," or sturdy decked over catboat. But it will buy him a brand new, first class sailing dory—a little clinker built craft that is seaworthy, safe and handy. He can take his family out in it in reasonable weather, he can go fishing in it, he can teach his wife to sail it, and when she becomes proficient, she can go out by herself, for these boats are so light and easily managed that any woman can handle them. Then too, if he belongs to a modest yacht club, he can race his craft, for nearly all of the coast clubs, great and small, have races for dory classes at the summer regattas. Before the summer is over, he will find that that \$50, which covers the entire cost of a seventeen foot sailing dory complete, has been about the wisest investment in pleasure he has ever made. But before buying a new dory it is best to look around for a second-hand one. Often a good, serviceable dory can be picked up second-hand for \$20 to \$30.

Since the advent of the gasoline engine the ranks of the sailing fraternity have been diminished, as many men who formerly owned handsome sailing yachts, have given them up for the get-there-quicker power boats, or have augmented the hurrying powers of their craft by installing auxiliary engines. But there are many of the old-timers who still swear by the billowing canvas, and the straining rigging, for their sport. This old guard is not a little set up over its staunch faith to its traditions, and one prominent adherent to

the thrill of wind and lofty spars said to me recently, with just a touch of pride: "No, sir; I've never been aboard a power yacht in my life. None of the real yachtsmen have given up sailing craft for machinery anyway; it's only the fellows who didn't know a halyard from a lazy jack that had to resort to power to take them where they wanted to go."

This man voiced the opin-



"Aurora," Mr. Cornelius Vanderbilt's crack racing sloop





*"Suntag" and "Faraway" in a close race of the small boat class*



*The famous "Istalena" winning the Vice-Commodore's Cup from "Aurora"*

ion of many who have stood at the helm of a sail boat and felt the thrill as she heeled before the weight of the wind, with her lee rail awash, and her spars and rigging groaning. And, as a matter of fact, sailing a boat provides far more excitement and requires more nicety of skill than steering a power-driven craft. In the former it is a match of skill and judgment in men; in the latter but a matter of the strength of machinery.

But, to get back to the man who would have a boat on little money, next in point of cheapness to the dory comes the little open cockpit catboat, such as is often seen along the south shore of Long Island, and from \$100 to \$200 buys a craft of this type. She may be eighteen or twenty-five feet long with a beam of from five to eight feet and a draught of one to two feet. She may have a canvas cabin or not, according to your pocketbook. But once you have her, she will return your expense with interest from the viewpoint of fun. In such a craft, too, your wife can learn to sail alone, for the canvas is so light that the average healthy woman can hoist it without effort. Also such a boat is safe, and generally seaworthy.

The "raceabout," as that low, broad-decked, beamy little craft familiar along the coast, is known, follows the small catboat in cost. You can buy her for from \$200 to \$300, and she is swift, light, and graceful. But for a family boat she is not so desirable as the cat, for she is intended for speed, and her cockpit is so small that there is no comfort in it for more than two persons.

With the raceabout, or "half-rater," as she is called in some localities, the opportunity of the poor man about ends. He then steps into the sloops and "knockabouts" (sloop-rigged craft without a bowsprit) and the \$500 to \$1,000 mark. Also he reaches the point where the art of sailing becomes a little more an art, and a little less a matter of common sense. With the small boats and their single sails, it is merely a matter of maneuvering with a single piece of canvas — except in the case of the raceabout which has a jib or staysail—

but in the sloops and knockabouts the head sails assume a position of more importance. Then, too, there is a topsail to be reckoned

with, to say nothing of a balloon jib and a spinnaker, and all these sails mean more rigging and less simplicity.

For comfortable cruising, and simplicity, the "knockabout" is perhaps the ideal boat for the man of fair means, and she is also swift and easy to handle. Where it might take three men properly to handle a sloop with bowsprit, it would require but two to sail a "knockabout" of the same dimensions. One of the speediest and handsomest "knockabouts" of her class along the coast is the Dorello, owned by Mr. George Batcheller, of Boston, and this is the boat shown in the picture close hauled on the port tack, in a fresh breeze, with her rail awash. "Knockabouts" of from 30 to 35 feet cost in the neighborhood of from \$600 to \$1,500, though at times they may be picked up much cheaper, and besides being ideal for cruising, they are a good investment, because it is only within the last few years that they have jumped into popularity, and there is a constantly growing demand for them.

The sloop-rigged craft, ranging from 30 to 90 feet, cost almost anything you wish to pay, and they are built for many purposes. There are cruising sloops, with closed wooden cabins, elegantly appointed, including galley, staterooms and baths, there are racing sloops, with no cabins at all, and there are family sloops, with summer cabins fitted to accommodate many persons for short sails near home. Most of these vessels, above the 30-foot mark, cost more than \$1,000, and many of them many times that amount, but among the larger sailing yachts the sloop is the most popular and the most in evidence. In recent years all the

challengers and defenders in the great International cup races have been sloops; Cornelius Vanderbilt's crack yacht, *Aurora*, is a big racing sloop, the famous *Istalena*, of Mr. George Pyncheon (in the same class with the *Aurora*) is a sloop, and so are many of the sailing yachts of American millionaires. Indeed there is no prettier sight, with the exception, perhaps, of a schooner under full canvas, than a big sloop running free, with balloon jib and spinnaker set.

Although the sloop has usurped the popularity among wealthy



*Mr. George Pyncheon's sloop, "Istalena," winner of The King's Cup Race*



*Mr. Vanderbilt's "Aurora" finishing a race at sunset*





"Joyette," owned by Mr. H. B. Childs

yachtsmen of the schooner rigged vessel of twenty years ago, it is only within the last twenty years that sloops have been built over sixty feet in length. Prior to that time most of the larger yachts were schooner rigged, and one of the reasons for the change was the greater simplicity of the sloop, with its fewer sails, and smaller amount of rigging. Simplicity in this case means money saved in equipment and employment of men, for where it would take six men to handle a sloop rigged craft, it would need twice that number to cope with the greater number of sails and the more complex rigging of a schooner of the same size.

Naturally this suggests the subject of the maintenance of the boat, and that old bromidiom of being willing to buy an automobile if someone else will only pay for its keep, applies equally well to the sailing craft. Indeed a man who has a decided aversion to work can spend a comfortable fortune hiring other men to do what he might accomplish himself on his yacht. The main expense in keeping up a small boat lies in getting her into commission each spring, and laying her up every autumn. When she is put in commission it means that she must be scraped and painted, that her spars must be sandpapered and varnished, and that her rigging must be overhauled, and the old parts renewed. When she is laid up she must be dismantled, her rigging must be removed and stowed away, and everything movable must be taken from her and put in safe keeping. All these things cost money, but the labor costs more than the accessories, for by doing your own work you can save more than one-half the expense of maintenance. But this, of course, applies principally to reasonably small craft, for in the case of large vessels one man cannot perform all the work and must employ help.

Now as to sail boats for women, there are perhaps a dozen who run their own motor boats today, and there are at least a dozen thousand who own and sail their own sailing craft. A trip along Long Island Sound, from New Rochelle up the Connecticut shore, will reveal on any pleasant day in midsummer darting in and out of the coves, scores of dories, and small sail boats of all types manned by women. At New Rochelle one woman has a dory which she built herself, from plans bought from a boat building company; down on the Great South Bay, on the south shore of Long Island, are many women

who sail their own craft, some of which are 25 foot "knockabouts", and there is hardly one of the old guard of sail boat devotees who has not taught his wife to take her trick at the wheel. It is great sport, too, this matching one's skill against the perversities of wind and weather, and it makes real, red blood and brown healthy skins. Of course it is no pastime for the woman who has a dread of sunburn that almost amounts to dementia, but if a woman is sensible enough to care more for health than for alabaster complexion—even if to attain the former she must do it at the price of a tanned face and sun



Mr. Charles Smithers's "Muriel" under full sail



The "Dorello" is a handsome and speedy "knockabout" owned by Mr. George Batcheller, of Boston

browned arms—she can do no better than spend her time on the open water.

That there are more women sailing their own boats today than ever before is evidenced by the fact that some yacht clubs have races at their regattas for small boats sailed by women, and the cry that to allow a daughter, or a sister, or a wife to go out in a sail boat alone is next door to murder, is sheer nonsense so long as the feminine members of families are permitted to paddle canoes, which, as a matter of fact, are a great deal more dangerous than a broad beamed, able sailing skiff.

There is no real reason why almost any strong woman cannot become as expert a sailor as a man. Teach her the principles of sailing; instruct her how to handle a boat; instill into her mind a few of the things that she must avoid—such as fastening a sheet rope, jibing, carrying too much sail, etc.—and with practice, first with a man in the boat, later by herself, she will become proficient in a surprisingly short time.

The best boats for women are those with a single sail—cat rigged craft—and the Swamscott dory, the Seabright skiff, or the small, light South Bay cat are all excellent. They are safe and light, and there is no work about them heavy enough to overtax the strength. But if you think no one of these types will do for your wife, why make her a boat yourself. This may seem somewhat formidable at first glance, but in reality it is not half so bad as you think. Nowadays there are several firms which supply plans for boats of all kinds at ridiculously cheap prices, in which case you merely have to buy the lumber, cut it according to the plans, and put it together with the same guide, and there are some firms which go even further and supply all the lumber, cut and fashioned, along with the plans, in which case you simply fit the pieces together, as you would a portable house. Plans and parts for boats of this sort can be bought for from \$20 upwards, and with careful work you cannot fail to turn out a good boat.

But the work must be careful, for there is nothing that so mars the joy of life on the water as a leaky boat. Every part must be most nicely cut and adjusted, the copper rivets must be most painstakingly fastened and if one care for beauty as well as serviceability, the finish must be given strict attention. All things considered perhaps it is better for the novice to buy his first sail boat "ready made," for there is always some work to be done about it.

And once you have your boat, and have felt the fascination of lying out to windward, when close hauled you are beating against a spanking breeze, or with sheet slacked are reaching across the wind, you will never ask again why the old guard turns up its nose at the chugging motor boats—never, at least, until on some foggy evening you find yourself becalmed and supperless in the middle of the bay, five miles from home—and perhaps not then.



"Winsome," owned by Mr. Henry F. Lippitt, of Providence, R. I.





When lined up on the viaduct the eleven coaches made an imposing picture. From left to right the whips are: Mr. Reginald Rives, Mr. H. C. Fahnestock, Mr. Edward



The Rives coach, with Mr. Reginald Rives and his daughter, Miss Helen M. Rives, on the box seat. Mr. Townsend Lawrence and Miss Sherman are on the next seat



Mr. Oliver Gould Jennings driving, with Mrs. Walter Jennings in the seat of honor. The others are Mrs. George S. Brewster and Miss Amanda Dows



Mr. E. Victor Loew driving, with Mrs. Richard Stevens on the box seat. Behind are Mr. and Mrs. Joseph Earl Stevens, Miss Alice Strong and Mr. Phoenix Ingraham



Mr. W. Goadby Loew driving his own coach, with Mrs. Loew beside him. In the rear, Mr. and Mrs. Delancey Kountze and Mr. and Mrs. Forsyth Weekes

## THE ANNUAL PARADE OF THE COACHING

The route was from The Metropolitan Club to Claremont, where luncheon was served





Browning, Mr. H. E. Coe, Mr. G. G. Haven, Jr., Col. Jay, Mr. G. L. Boissevain, Mr. Oliver G. Jennings, Mr. E. Victor Loew, Mr. J. H. Alexandre and Mr. Goadby Loew



Mr. H. E. Coe and Miss Catherine Hammersley on the front seat. The Misses Coe and Mr. Oliver Wagstaff in the rear



Col. and Mrs. William Jay on the box seat. On the rear seat are Mr. Thomas Slidell and Mr. Sidney Harris



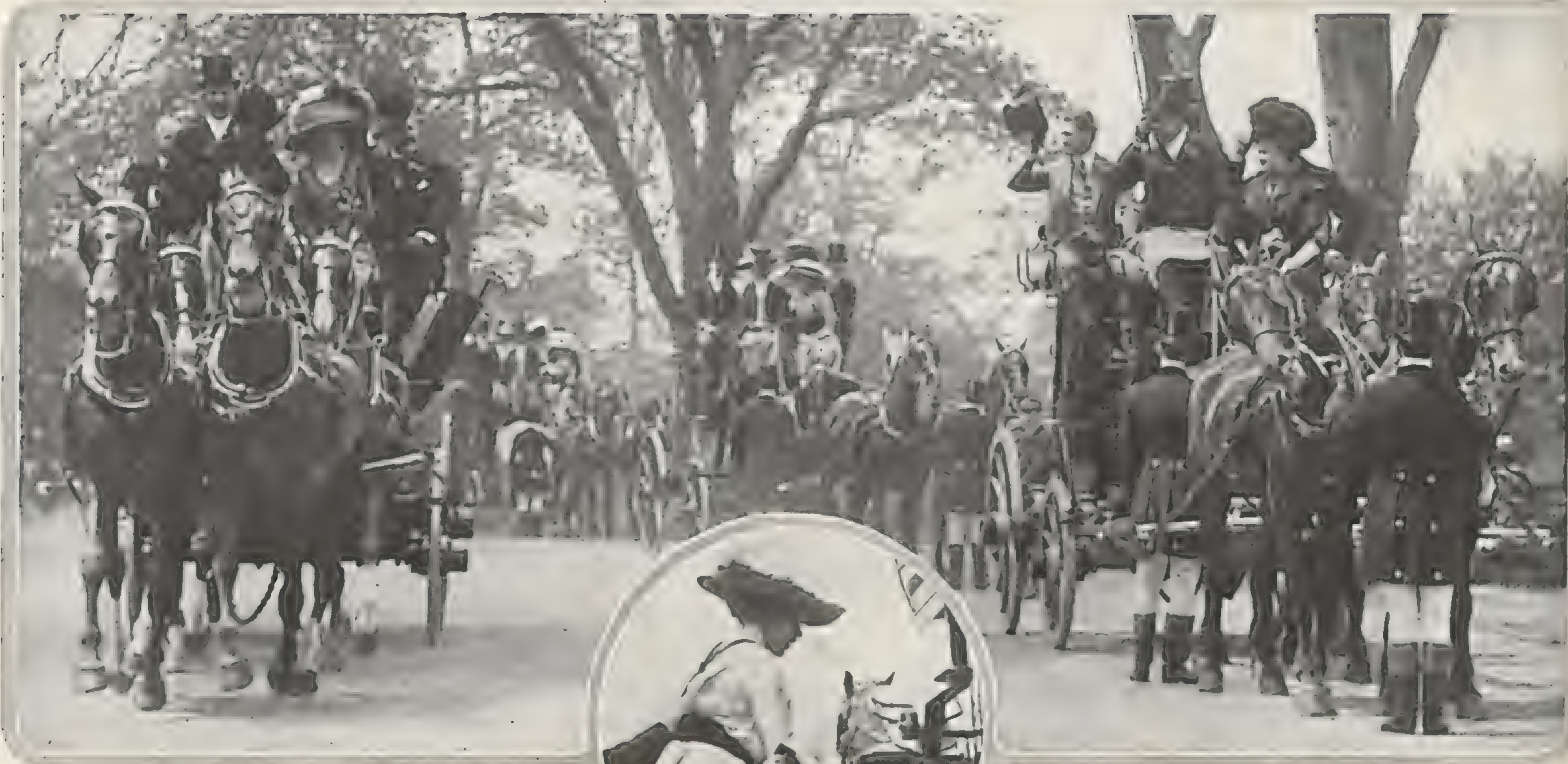
Front: Mr. J. Harry Alexandre and Mrs. Charles Oelrichs; Rear: Miss Virginia Alexandre, Miss Natalie Howland, Mr. Charles Oelrichs and Mr. Seymour Johnson



Mr. Harris Fahnestock driving his own coach, with Mrs. Fahnestock beside him. Their guests are Mr. and Mrs. Edward McVickar and Mr. and Mrs. McDougall Hawkes

CLUB, HELD ON SATURDAY, MAY 7th  
Colonel Jay led the parade driving the famous old black and yellow coach, Dorchester





*The review in Central Park. The Fahnestock coach*

*passing before the president of the club, Col. William Jay*



*At Claremont for luncheon*



*The Coe coach in Central Park*

### THE OPENING EVENT OF THE LADIES' DRIVING CLUB



*Steep going in Bronx Park*



*The start from the Colony Club; Mrs. Thomas Hastings driving*



# A S S E E N B Y H I M

IN aviation society has found another outing toy, and in time both men and women will have distinct costumes for the sport that will no doubt make them look less like frights than they do now whenever they attempt flight. One must remember that it took several years for motoring to establish its correct fashions, yet today the appointments of a car, the liveries, and the costumes worn not only form a most important feature in our daily life, but are as well fixed as any other styles. There is no question that it will be many years before some timid souls will venture in the air, so that at best the sport of flying will be more of a fad of the wealthy and the venturesome than one that plays a part in our daily existence, but already it has a home at Mineola, in the heart of the Meadowbrook district, and its vogue will surely spread. On Long Island we shall also have some racing and steeplechase riding this spring, with polo later, and as young de Crespigny has returned to England, our matches will be more or less played by our own men. And we have advanced wonderfully in the sport which is comparatively new even to England, where it was introduced from India in the early seventies. In 1876, the first match in this country was played at Jerome Park, when the teams were made up of American men most of whom had studied at English universities, and were well up in all sports.

## LESSENERED INTEREST IN A PICTURESQUE SPORT

Although the public is not supposed to have the same liberal swing in betting as heretofore, the fashionable world always enjoys racing, and Belmont Park is a delightful place in the middle of May. The roads leading there are excellent, and since nearly everyone motors, in the parking space drags are almost a curiosity. It is a pity, for coaching is a most picturesque form of sport, but of late years the interest in it has been, as the doctors say, sporadic. It is now twenty-five or thirty years since the first parade was a delight to every one—in fact were those who started in it from the old Brunswick on Madison Square to appear on their coaches this year in Fifth Avenue it would be a veritable procession of ghosts, so many of the men who were the whips of that time, and so many of the beauties of that day, have passed on. We move so quickly, and change the location of our lares and penates so often nowadays that twenty-five years, which is after all only a generation, seems to some of us like a century. Yet not long ago there stood in the coachhouse of Col. Delancey Kane's place at New Rochelle, the "Tantivy" which was the first coach driven by a gentleman whip over a daily route, and to this day some people call all private coaches by that name.

I have heard little of the Ladies' Four in Hand this year, and so many of the club members are in mourning that a parade was all but postponed to another season. Newport at one time was enthusiastic about coaching, but it has died out there, and when such conservative people as the Gerrys and the Wetmores give up their horses and carriages and take to automobiles, such a result is to be expected. This year the coaching parade took place early in May, with eleven coaches in line, but with only

## Aviation Society's Latest Fad—Twenty-five Years of Coaching in New York—The Gamut of Summer Sports and Amusements—Notable June Weddings Here and Abroad



two of the original members on the seats, Col. William Jay and Mr. Reginald Rives. The Belmonts are away, and Alfred Vanderbilt, who represents the new blood, is abroad, driving his grays over the Brighton road.

At one time the parade was in the late afternoon, and was followed by a dinner at Delmonico's.



Miss Virginia R. Duane, daughter of Mr. Arthur Duane, is one of New York's well-known younger horsewomen

Brunswick, and then Claremont, which seemed quite far away during the years when Grant's tomb was being built, also came in for coaching entertainments, but the order of entertainment has been changed in latter years, with a luncheon at the Annex of the Metropolitan Club and the parade afterwards.

## THE NEW YORK MAN'S CARELESSNESS IN DRESS

Indeed nearly everything now begins with a luncheon and ends with some other kind of

repast. At the races, formal dress becomes more infrequent each year, men preferring to appear in morning coat suits or sack coats, and in a few weeks we shall see nothing but the hat of straw or panama grass. All this is quite different from Longchamps and Ascot—the latter being an actual Royal function. Indeed King Edward always wore at least twice

a year a tall gray hat to the races, but perhaps this was to encourage a certain English industry, for few men, even of middle age, follow his example. Here we have arrived at a stage at which some of the Old Guard are actually horror stricken, because men of this generation, and especially of New York, are so careless of conventionalities. Twenty years ago they were scrupulous to observe all the rules, as by this observance they stood out from the mass of the people, but then Fifth Avenue and Broadway were widely divergent, whereas now the other half has been taught to tub and to wear evening clothes after candlelight. True that many of them compromise by donning that nondescript garment known as the dinner jacket, but nevertheless they are being moulded into proper form. The young "blood" of today, who wears his tweeds and his homespuns until it is nearly dark without a thought of putting on formal afternoon dress, and who has a predilection for brown boots and other abominations, changes his tune when he goes abroad, but he sometimes forgets, and he is generally a marked man. I suppose men ought to wear this and that for outing, and this and that for town, but it seems silly to lay down strict rules. We are not much interested in what others of our own sex wear, and although many of us depend a good deal on the judgment of our tailors, we like to be individual. The tailor himself is regarding this new spirit with something akin to terror, and the ready-made clothing houses are causing him still more anxiety. Some men, however, still feel that it is nothing short of sacrilege to don "ready-made" garments—one having told me that if he put on such a suit he would lose his self-respect—but they will probably come to it some time or other. Still by no means do I decry the good custom tailor and his excellent workmanship. There is an infinite satisfaction in knowing that your clothes come from one of the best creators, but there are many men who have not the same delicacy of perception, and who go to the smart tailors chiefly because they think it is the thing to do so.

## AN EVER FASHIONABLE SPORT

As for yachting, it is always a fashionable sport, and the word applies to many kinds of water craft. There are some men with seaside villas, who are the commodores of veritable fleets of vessels of various kinds, including motor boats, steam wherries, and steam and electric launches, and those who live in the suburbs, on Sound or river, go to their places of business each morning by water and return by water in the afternoon. There are some bachelors who live on their yachts, and those who dwell along the Sound or on the Hudson, or even on the New Jersey coast, know each yacht as well as they would have known in other days the equipages that passed up and down Fifth Avenue. This summer

(Continued on page 64)





## AN APRIL VOYAGE IN CHESAPEAKE WATERS

The Old Theory that Passengers Are Guests of the Captain and His Officers Is Literally Interpreted in the Chesapeake, where Hospitality Takes a Simple but Delightful Form

By EDWARD N. VALLANDIGHAM

THOSE who know Chesapeake bay from their school geographies believe it to be merely a body of salt water

extending southward approximately 250 miles from a point a little below Mason and Dixon's Line almost to the southern boundary of Virginia, and varying in width from five to thirty miles. That description is, indeed, fairly accurate as far as it goes, but singularly inadequate because it gives no hint of the Chesapeake's many navigable tributaries. Into all these streams—some of them mapped in the geographies, many unknown to cartographers—steamboats from Baltimore penetrate upon the most delightful of leisurely voyages that occupy from twenty-four hours or less to four or five days. Hardly one of these voyages is without its special charm and distinctive interest, and for the most part the vessels are distinguished for cleanliness, homely comfort, abundant food and soothingly excellent service. The Northern stranger must not expect all the luxuries and conventions of the Atlantic liners, and must remember that the chief business of these boats is the carrying of local passengers, and of merchandise and country produce between Baltimore and the several hundred wharves of the rural Chesapeake basin. These voyages are usually charming from early April to the end of June, and again from mid-autumn to November, and some of them are restful and refreshing even in mid-summer. The several routes make up perhaps 5,000 miles of navigation, a third of which lies in the genuinely enchanting creeks and rivers of the Chesapeake basin.

It was with all these things in mind that an old voyager of the Chesapeake found himself on a delicious mid-April afternoon watching the lively panorama of Baltimore's picturesquely tortuous harbor from the deck of a neat little steamer that led the fleet of her sister ships down the Patapsco toward the bay. The voyage had in it the spice of adventure, for the traveler but dimly remembered it as a delightful experience of more than fifteen years earlier. A forward stateroom, spacious, neat, and sweet, into which one of the ubiquitous negro porters who lie in wait with seductive smiles about the wharves of Baltimore, had carried the voyager's luggage, prepared him for the creature comforts that the voyage was to provide. Occohannock is the pleasant name of the unmapped stream that gives title to the voyage and the dozen harbors to which the ship was bound lie mostly in the Accomac county of the Virginian Eastern Shore.

Supper at seven o'clock, just when the waters of the bay and the horizon above it were deepening into a rich purple, struck the same note as the well ordered stateroom. Cooking and service were those of an old Virginia plantation with generations of comfort, plenty and gentle tradition behind it. Envious Northern housewives will not easily believe that the cook whose hot bread was not only delicious but wholesome, whose fish was done to exactly the proper shade of brown, and whose stewed oysters were a delightful surprise to the palate accustomed to the skillless oyster



*An ideal situation at the bend of a river*

stewing of higher latitudes, was merely a rescued deckhand, the six months understudy of a colored chef whose loss the vessel had but recently been called upon to deplore. Behind cooking, service, and the whole social atmosphere of the vessel, lay something for the moment unexplained, but afterward traced to the office of the purser. That official himself exhibited a human quality that will appeal to every housekeeper when he permitted the Northern passenger to make a treaty with the smart and smiling yellow chambermaid to transfer her activities to a scene of domestic service in Boston. Jinny had for months been threatening to seek employment in New England, but now when the matter was directly proposed, she suddenly grew coy, and with a wistful glance across the exquisite waters of her native land, she said: "Ah suttently would laik t' see Bawst'n, but Ah's 'feared Ah'd git lonesome, so fa' away from all my frien's." And that ended the pourparlers for the at-

tractive Jinny's immigration to foreign parts.

It is the unwritten law of the Chesapeake that a busy captain may deputize his social duties to the purser, and the bluff, hearty Long Islander, with the dry Yankee humor and the recurrent twinkle to his keen blue-gray eyes, who for forty years has been the floating autocrat of the Occohannock line, was fortunate in his social substitute. The purser has learned to combine Chesterfield's famous *suaviter in modor* and *fortiter in re*, with the result that the serious business of a strenuous voyage is exactly executed without sacrifice of social amenities.

Early daylight found the vessel leaving her first outward-bound harbor, Crisfield, the busiest and, in the busier part, the most squalid town of Maryland's Eastern Shore. There is a pleasanter Crisfield far removed from these shabby scenes, and the harbor at dawn is an agreeably picturesque preparation for the entrancing little ports of the Accomac county rivers.

From the open bay to the safety and domesticity of the little inlets was a delicious transition. The little streams were wide-mouthed, so that one did not for the first ten or fifteen minutes after the vessel began to leave the bay realize that the navigation was changing. Then the stream slowly narrowed, long, slender, sandy capes thrust out on this side and that and the vessel footed her way cautiously and slowly among the shallows that edged an ever narrowing channel, until far across the quiet waters appeared a tiny wharf house apparently upon stilts. After that the stream narrowed so rapidly that the wharves on either side were close neighbors by water, though perhaps miles apart by land. This delightful alternated her way cautiously and ing inland river, and the fresh, open, windy Chesapeake, continued for hours with exhaustless variety of aspect and interest, like a continuous performance provided, not as an incident of a busy local commerce, but for the delectation of all who were sensitive to the dazzling charm of sea, and shore, and sky. All three were touched with the wizardry of a spring earlier, milder, and more entrancing than that of northern regions, and the occasional atmospheric hint of the great Atlantic's majestic presence only a dozen miles away across the intervening



*Part of the Chesapeake oyster fleet*



flat, sandy width of Accomac county, gave a subtle distinction to the loveliness of the changing scene. Tangier Island, the second port of call, oddly lies more than a mile from the place that gives it name. Not even the rather light-draft steamers that ply these waters can approach Tangier Island itself through the shallows that hem it about, and the thirteen hundred busy islanders have made their port on a sandspit, where the wharf at high tide occupies nearly all of the visible dry land. On this particular morning Tangier itself lay a soft mizzle of young green on the horizon, low, elusive, and ethereal, amid delicately rippled water freshly gilded by the new-risen sun. The odd small craft by which passengers and freight are lightered from the port to the island lay awaiting their loads, while the agent's dog stood with his fore feet at the very edge of the water and his sensitively expressive muzzle eagerly outstretched toward the boat in a frenzy of anxious expectation. For the beast spends his days with his master on that lonely sandpit, and the morning and evening call of the steamer is the creature's sole adventure until evening sees him borne across the shallows to Tangier, where he is one of the few four-footed inhabitants. Tangier is famous as being horseless, except for a single creature of the equine race, a mule, and is almost without cattle of any kind. It is the odd distinction of the island also to be without roads, and the inhabitants keep boats as other folk keep carriages. Tangier has the more important distinction of being absolutely without poverty, though families are said to be larger there than in any other part of Virginia, except the Atlantic island of Chincoteague, also a possession of Accomac county.

As Tangier and its dissociated harbor faded into a soft blur that seemed to make them one, the steamer approached the first of the delicious Accomac inlets, and was soon signaling the earliest of three or four wharves that lie now on this side of the stream, now on that. The negro deck hands stood by to thrust out the gang-



*Characteristic wharf scene, Crisfield*



*A Maryland mammy*

steamer skimmed so near a trap-net from which the fishermen were dipping their catch that the fish shone like glittering new silver coins as they were poured from the dip-net into the waiting boat. Clammers with their small "bugeyes" anchored in the shallows, sent their long-handled tongs down into the ooze, and standing erect worked the handles with arms and shoulders until the tongs had taken hold of the bottom whence they came up dripping with salt water and laden with dark mud from which the clams dropped noisily into the boat. Oysters fresh from the water were opened at the side of the wharf and offered to the voyager with no dressing other than the pungent element in which they had grown. Here and there little fleets of oyster boats or crabbers lazily sailed back and forth trailing the dredges in which their prey is taken.

No instant was without its object of interest or of beauty. If the bay was free of craft the osprey soaring aloft in narrowing circles, wheeled, balanced and fluttered an instant, and then dropped like lead perpendicularly into the water to rise two seconds later with the squirming and glittering prey in its relentless talons.

All day long the vessel ran in and out of the little creeks, touching at harbor after harbor, each with its distinctive characteristics and its odd activities, and all glorified by the shine and shimmer of clear salt water. The air freshened and the boat now and again rolled a few degrees as she emerged into the bay and shaped her course for the next inlet. While the afternoon had yet two hours to wane she entered the last beautiful stream, and before five o'clock she was moored for the night in the very heart of a rich farming country, and just on the boundary line between two Virginia counties. That final harbor of rest was a singularly fitting close to a flawless voyage, for everything afloat and ashore was deliciously peaceful.

Next morning before the boat cast off everybody was stirring, and the purser and one of his aids guided the Northern voyager through woodland and farmstead to meet the steamer at her second wharf. The walk led directly through the door yard of an almost idyllic little negro farmhouse, with its mistress in front of the vine-covered front door densely surrounded by a flock of poultry—chickens, ducks, turkeys and geese. Just as the boat reached the wharf the walk was finished, and from that time onward the voyage of the day before was taken in reverse order.



*Salt water bath for the oxen*

planks after someone ashore had helped moor the vessel to the wharf, and the whole country side awaited the unloading. Women passengers were shown aboard or ashore with distinguished courtesy that smacked of old-fashioned eighteenth-century gallantry, and girls in rural finery bade their departing friends farewell so long as the vessel was in sight. The new South and the old were contrasted side by side ashore, for every old mansion with broad gables and great chimneys had somewhere in sight to match it a span new farm cottage, sometimes fairly shrieking with paint, and seldom with the grace of proportion that gives the earlier houses their simple charm. Orchards were abloom, and the young green of the earliest trees to bud was already thick enough to screen the birds' nests. Mockingbird and cardinal grosbeak, catbird and brown thrasher whistled from tree and shrub. A marvelous blue sky overhung an equally marvelous blue sea, and the blue-black of distant pines deeply empurpled the horizon. As the steamer moved from wharf to wharf entrancing vistas of barely troubled waters that branched and spread in every direction opened out among the gentle undulations of a land much of it so low as to suggest the landscapes of Holland.

Whenever the voyage was upon the open bay the characteristic scenes of the Chesapeake were unfolded panoramically before the eyes of the voyager. At any moment the distant sky was peppered with little flocks of wild duck that tacked and veered together, now huddling close in air, now spreading as they turned and the outer birds were left a little behind their whizzing fellows. Ducks swimming the shallows would rise just enough at the approach of the vessel to make off with the aid of wings and legs, never quite leaving the water and launching fully upon the air. Others would rise clear of the waves and skim off hardly, it seemed, a foot above the surface, and exactly paralleling it, as if their flight had been ruled by a spirit level.

The free and picturesque activities of the fishermen were displayed as if for the amusement of the traveller. Sometimes the



*"Jinny," who wouldn't go to Boston*



*Rope ferry on a Maryland river*



# BUILT IN FURNITURE FOR THE CAMP

Practical Suggestions for the Amateur Craftsman—  
Appropriate and Inexpensive Camp Furnishings  
of Rough Construction but Excellent Design

By LOUISE SHRIMPTON

FOR a camp, or country lodge, furniture that is "built in" or a part of the construction saves space and is usually practical and effective. Woodwork and desks, bookcases, etc., may be planned together, and in some instances the exterior walls may be broken by projections, or bays, or used for cupboards and other fittings. In town or more pretentious country houses fine finish in woodwork is almost a necessity, but the picturesque camp, in the mountains or on the seashore, should have throughout a rough and sketchy character to make it harmonize with the ruggedness of its surroundings, so that care and thought should be expended, not so much on finish as on good design and adequate construction. A simple treatment should be adhered to, and saplings, with the bark left on or removed, used wherever possible as material for wood trim and furniture.

In the mountains guides or local carpenters can usually be employed to do interior as well as exterior work during the winter and spring, and with simple plans to follow, the result will possess a directness and simplicity that are delightful, while amateur craftsmen may likewise enjoy exercising their talents on roughly built furniture. Indeed much of the fun and interest of a camp is lost if it is completed at once in every detail, and a work bench and a small forge should be part of its equipment, so that on rainy days the amateur cabinet maker or metal worker—perhaps a member of a camp house party—may find ready to hand the tools needful for making additions to the stock of useful or ornamental things.

In planning built-in furniture, the needs to be considered first are the fundamental ones connected with the serving of food, of convenience in dressing, and of keeping guns, fishing tackle and other articles that help to a good time in woods and fields.

Every camp includes as the chief feature in its plan a big living room, with a fireplace around which all the members of a party may gather on chilly evenings, and this room may also be used on occasions as a dining room, in which event, especially if it has an alcove, a built-in bench may take the place of chairs, and provide seats around two sides of the table. The table shown in the illustration has a hinged top with cushioned seat beneath, and when not in use the piece may be turned into a seat and pushed on invisible casters to a position by the fireplace, where its high back will afford a shelter against drafts. Like the mediaeval chest that served many uses, this table-bench may also include a place beneath the seat for storing things away.

The alcove has a high window, with wide mullions and small panes, that lights it effectively, besides adding to the attractiveness of the room, and occasionally on each side of the fireplace one finds built-in seats with lockers beneath, or a hob which provides a place to keep warm some article of camp cookery. A convenient feature of a carefully planned camp is a sideboard, built out beyond the exterior wall, and instead of the silver and fine linen found in city sideboards the drawers hold plated ware and table runners,

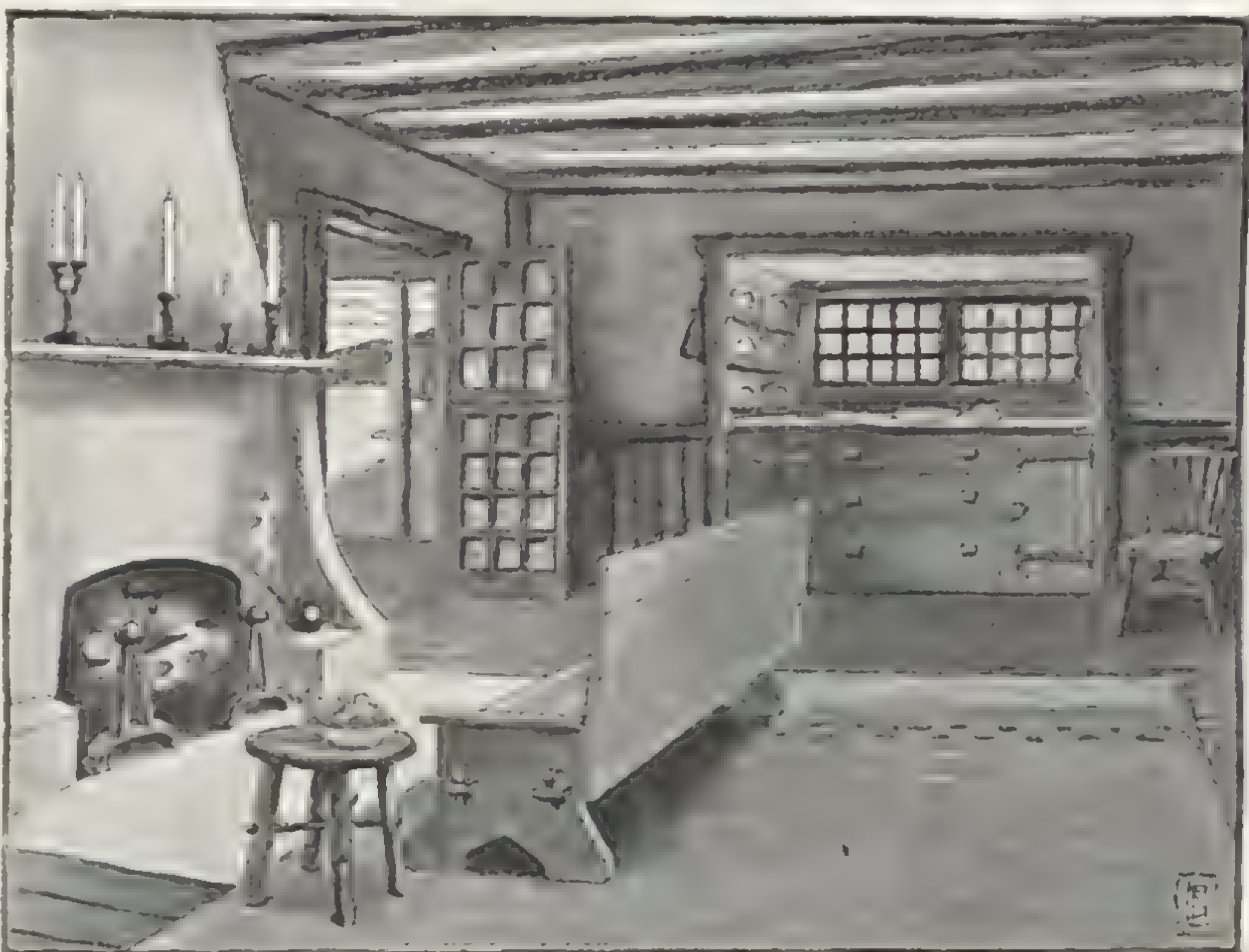
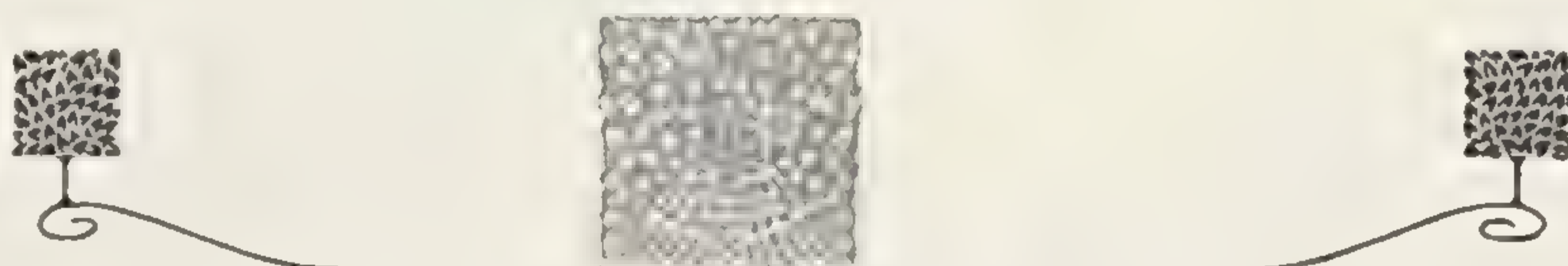
made of Russia crash, or of Japanese towel- ing. Gay colored pottery is stored in racks in the alcove, or behind the cupboard doors with their iron hinges, while above these may be a wide casement window that opens inwards, leaving space for the wire screen that is a necessary guard against mosquitoes and black flies. A writing desk is also a convenient piece of camp furniture, as letters must always be written even in a place remote

thing ought to be compact and in small compass, with high windows on all sides to provide plenty of air and light for the comfort of the cook.

The furnishing of sleeping quarters is a problem naturally dependent on the location of the bedrooms. If on the ground floor, in bungalow fashion, these are necessarily enclosed and made pretty, livable places—with perhaps hinged tables at the sides and with chairs fitted with comfortable cushions. If, however, the sleeping quarters are on the second floor, each room may be divided into a sleeping porch and a small dressing room, and furnished with a rigid exclusion of everything not absolutely necessary. A cot bed of wood or iron furnishes the porch, and as plumbing is usually one of the luxuries not found in camps the washstand in the dressing room is often only a triangular board fastened across a corner. The space beneath may be covered in neat fashion by a strip of blue and white oil-cloth, made (like a window shade) to go up and down on a spring roller, and the pitcher and bowl are generally of the white enamel ware used in hospitals, which is light and easily kept clean, or of papier maché ware in cream color decorated with bands of gold. Towel racks and

soap dishes are fastened on the wall nearby, and the whole arrangement costs much less than the freight charges for sending a piece of furniture from town. A corner cupboard for a bedroom may also be made with the help of another triangular board, placed high in a corner, and supporting a drapery.

The lighting of a camp is always a difficult problem, for oil lamps give a clear light only when they have careful and constant cleaning—a condition that cannot be counted upon in camp life. A return to the candle light of our ancestors seems the best solution of the question, and if a candle factory can be visited and a store of candles purchased by the box, a good selection can be made. The big candles used in church processions are especially useful, and a row of them on the mantelpiece adds immensely to the appearance of the camp in daylight or darkness. A candle tree can also be made to serve as a chandelier, and this is made of a cedar sapling with the branches trimmed short and the bark left on. The branches are fitted at the ends with large candle holders of hammered copper, or of ordinary tin, welded on by a tinsmith or by some amateur workman. Fitted with large candles, this tree gives a good light, and as a built-in feature of the camp, may be placed where it is most needed, and securely fastened at the foot with brackets. For use on long tramps that may continue into the evening, candle lanterns are a great convenience, and may be procured at any hardware shop.



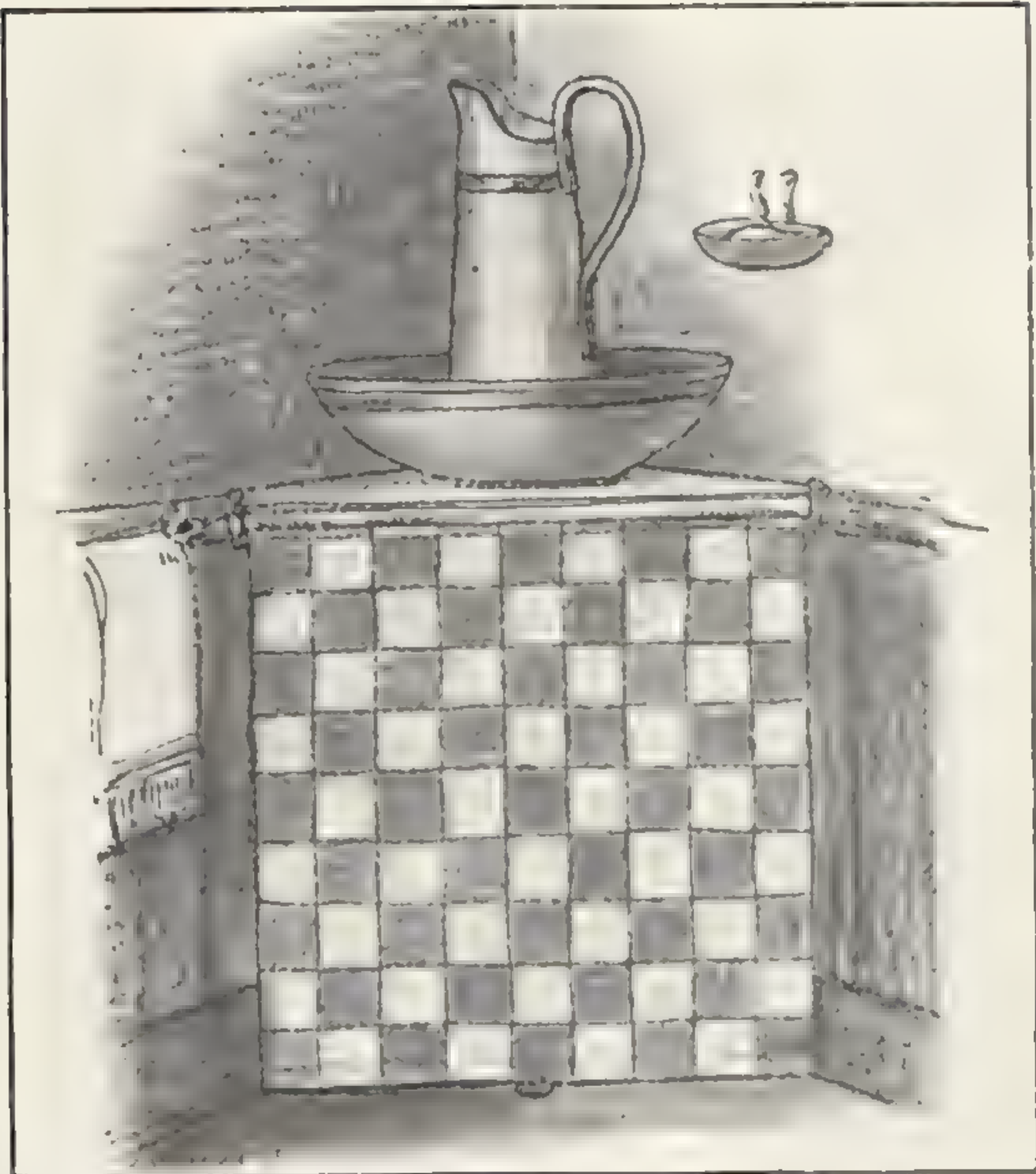
Camp interior showing built-in sideboard, fireplace with hob, and fireplace seat that is also used as a dining table

from civilization, and it is an easy matter to build a rude one against the wall near a window. Two boards—the larger one inclined—are fastened together with hinges, and attached to the wall by means of end pieces and braces, a board beneath serves as a shelf, and above a small wooden box may be adapted as a holder of paper and envelopes. A blotter tacked to the inclined shelf and a coat of stain then complete a desk that serves camp needs better than the most elaborate affair of rosewood or mahogany. While the boards used for the top should be planed and sanded, the supports may be cedar saplings, left untouched, except for the removal of the bark, and the match the interior wood or. In front of the piece of stool may be the floor with old piano being utilized seat, which is comfortable cushion prov- tons and loops passed over neath and securely. Small tables and chairs are a necessity in any living room, and these may be made for camp use from cedar saplings and tops of boards, planed to make them agreeable to the touch. They should also be stained



Candle lanterns are a convenience of camp life





*A triangular board serves as a corner washstand in the bedrooms*

A lack of draperies should be a feature of the camp, but an occasional bit of fabric gives a pleasant relief from the sombreness of wood tones, and in this case homespun materials are selected. Sometimes these hand woven draperies, made by ancient or modern craftsmen, are expensive, and as possessions of value are not left in camp during the winter months. But the inexpensive hand woven fabrics that come from Russia, from Germany and from other countries, and that are used in this country for kitchen toweling and dish cloths, may be diverted from their humble uses, to serve admirably for camp draperies and pillow covers in places where they are allowed to stay and to become imbued with the atmosphere of the place. For bedroom draperies, English chintzes and linens make attractive curtains and can be bought by the piece at reasonable prices. For high windows curtains may be dispensed with, for if fresh air and sunshine are ever needful they are in a camp, where a stock of good health is being laid up for the year's use. For other windows curtains of Japanese crêpe printed in colors, or of Turkish or Indian cottons, in tones appropriate to the selected color scheme, are found in camps of distinction, and if plain materials are used they are often decorated with a simple flower motive, printed by hand from wood blocks, in one or two colors. These wood blocks may be cut by an amateur, or blocks of charming design may be purchased at trifling cost from an importer of Japanese prints, or at an oriental shop. Antique Japanese stencils of extraordinary beauty may also be bought at small cost, and are used to good advantage, either for their original purpose of decorating fabrics in colors, or as wall decorations.

Decorations are, however, no essential feature of a camp, where the idea that the useful should be made to fill the role of beauty is particularly true. Pottery of heavy Chinese ware in bright blue-greens and yellows is attractive, and reproductions of old English wares in blue and lavender look well on wall or table. Or a set of ordinary stone ware may sometimes be procured at a pottery by special order, with the chosen device of the camp upon it.

The idea of simplicity in house furnishing, which began some years ago with the advocacy of William Morris, and extended to the quaint designs of a few modern English architects; to the Secession movement in Germany, and to the use of Mission furniture in this coun-

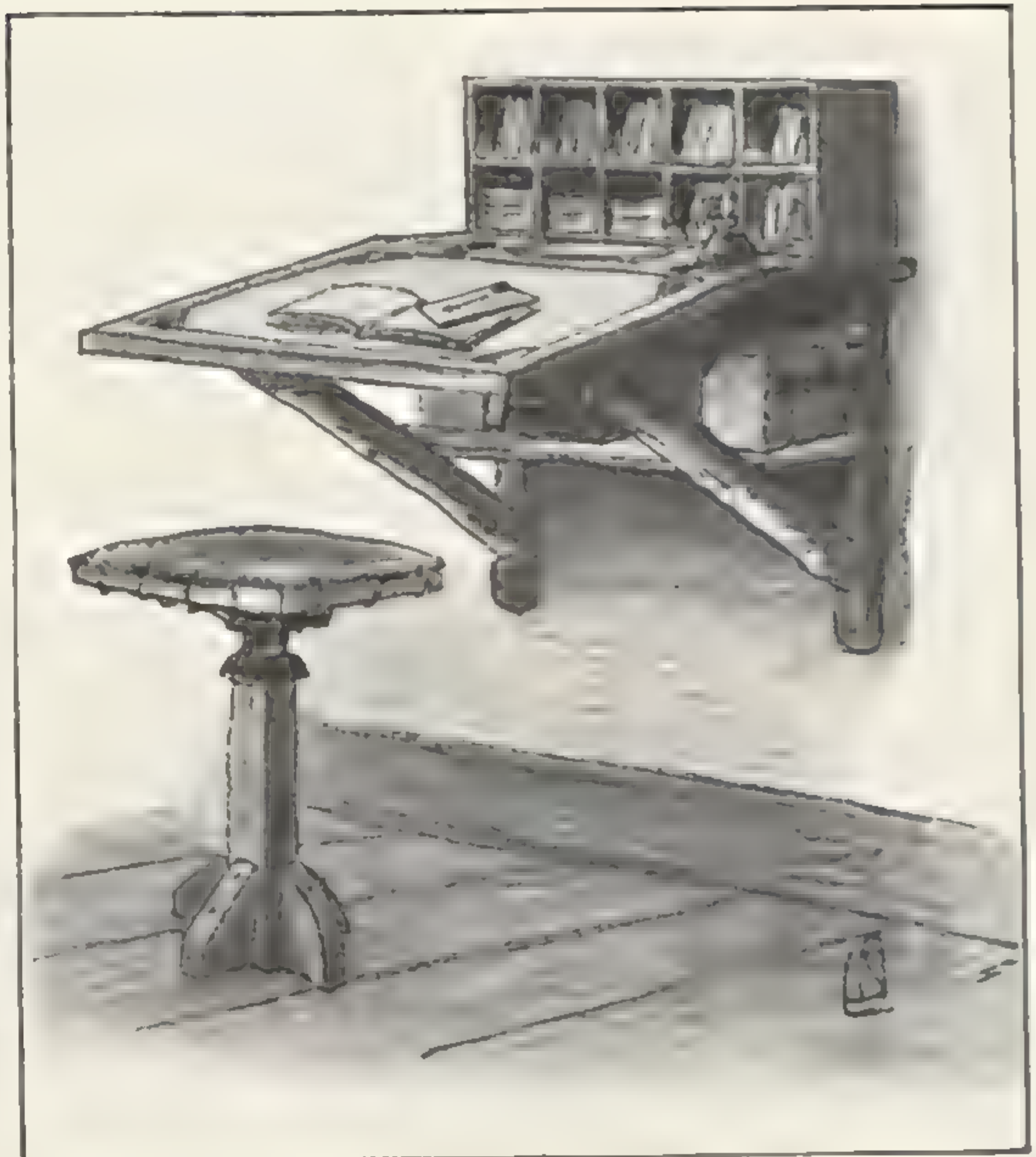
try, can be followed more closely in a camp than in a city or pretentious country house. The camp or lodge is a refuge from the complexity of modern existence, and if simple in its appointment helps greatly in the yearly problem of rest from the strenuous life of pleasure or of business.

### NATURE AND MAN MAKE A WINNING PARTNERSHIP

**H**UMANITY has hardly begun to discover what may be drawn from nature's lavish, free reserves and applied to the comfort and pleasure of the race, although progress in spying out nature's secrets is being made somewhat rapidly. Of late years men of ideas have looked for other substances than the cocoon, cotton pod and flax for the making of fabrics, and the result has been most en-

couraging, as astonishing discoveries have been made and are making. One may have a gown made of pine needles, a cloak of nettles and shoes of cactus leather; all varieties of grass are woven into house furnishing materials and the inner bark of trees is used for articles as delicate as under vests and stockings. Tests are constantly being made with silky pod fillings and tropic leaves and barks are being coaxed to yield something new and wonderful that can be put to practical uses.

Already in the far western states of Oregon and California there is a well-established industry of making fabrics from the long pine needles of the yellow pine, each of these flexible, silky needles being from seven to ten inches long. They are carefully picked from the trees in spring time by boys and girls who are paid at the very good price of twenty-five cents a hundred pounds, the average picking being from six hundred to a thousand pounds a day. The needles, which are carefully handled to avoid bruising, are steamed and rolled and crushed to a perfect pulp and then spun into thread from which strong fab-



*It is an easy matter to build a rude desk like this against the wall*

worn to rags. It has been made for some time in China and Manchuria, and the fibre is used there for string, fish lines and nets, ropes and cables and sail cloth, and all kinds of paper; yet this strong fibre is now manufactured into the finest gauze for ladies' gowns. How good fairylike is this plant which yields from the same root the leaves that go to make the coarse, heavy sails on a Chinese sailor's boat, and the delicate, luminous tissue of a princess' court train.

The cactus was for long considered a useless part of nature, yet now it is being not only turned into a delicious food for man and beast by the elimination of its spines, but from it are also made rope, carpets, baskets, heavy cloth, and leather. The first four items are made from the interior fibres of the great leaves and the leather from the thick outer covering.

Hats of great beauty for the most fastidious women are made from cinnamon rushes, and experiments are being made with all kinds of grass, seed pod floss and barks to wrest some new secret for use in textiles, and we may soon be wearing exquisite gauzy gowns of milk weed, silk stockings of grape vine yarn and lace from dandelion heads. There appears to be no end to the prodigality of nature and the sorcery of human invention.

### NEW PAEONY- FLOWERED DAHLIA.

**T**HIS fine novelty will be admired wherever seen. In the past it has been necessary to grow the dahlia from roots planted early in the spring, in order to get them into blooming before frost, and even then many of the late kinds barely escaped it. But this dahlia can be grown from seed in one season and be in bloom by mid-summer. The blossoms are very large, and are borne on long stiff stems, and make ideal flowers for the vase. The flowers resemble

the Paeony *Chinensis*, the petals twisted and curled like a Japanese chrysanthemum. They come in a variety of beautiful shades and colors. Sow the seeds under glass in pots or pans, and when they have made their third leaf, pot them off into two inch pots, and keep them shifted on as the pots fill with roots until they are ready to set out in the beds, which time will depend on the season. Give them a sunny location, and a mulch of rich manure, as they are gross feeders. They must have a deep rich soil, and plenty of water.



*The dining alcove, showing the fireside seat in use as a table*

rics are made. In China and India a substitute for silk is now being made from the floss of the "silk-tree." It is quite as glossy and rich looking as silk and although not quite as durable there are many uses to which it may be put and it is many times cheaper than silk.

In the Philippine Islands is the great industry of manufacturing from coarse nettle grass a remarkable fabric of great endurance, known as "ramie," which has the lustre of silk and an endurance greater than any fabric known to commerce. It is unshrinkable, washable, and never loses its lustre even when



## THE DOCTRINE OF CLASS HATRED

THE young century has been distinguished, among other things, for a largely increased interest in world wide peace. It has also been notable for a great quickening of social consciousness, which has found expression in all manner of uplift movements—from college founding, or the endowment of existing universities, to the formation of mothers' training classes among the poor. All twentieth century worth-while reform movements are the outcome of a growing perception of the basic brotherhood of all the races of men, and the appreciation of this fact—heretofore obscured by the influence of the tribal system, which has continued even to this day—bids fair so to permeate the consciousness of the populations of advanced countries as to bring about, before the close of the century, at least an approximate carrying out, upon a large scale, of the Master's command "Love ye one another."

This glorious awakening to a sense of neighborliness does not, however, suit the purposes of certain radicals, who consider the orderly evolution of sentiments, and of laws based upon them, as too slow and as lacking in spectacular value. And so, in an age which is shaking off its heritage of tribal exclusiveness, suspicion and hostility, a largely misguided group is preaching the doctrine of class hatred. Indeed this unethical principle is deliberately instilled into the minds of little children by means of illustrated catechisms, in which the man of means is invariably depicted as an oppressor and all-around scoundrel, and the poor man as the victim of undeserved misfortune.

Only those who are brought into intimate contact with the poor, especially among the immigrant colonies, can realize the great influence that these teachings have upon certain classes, who from the very nature of their experiences under the oppressive governments of some European countries, have not developed that sane trait which has been so characteristic of the American people for centuries—self-reliance. The poor immigrant has lacked opportunity and incentive for the development of this characteristic in the land of his nativity, and what more natural than that he should lend an eager ear to the propagandist here who preaches to him the doctrine of the spoliation of the rich as an easy road to good cheer? And the young sons, whom the immigrant fathers, mothers and sisters keep in college at the cost of great privation to themselves, find only overcrowded professions in which there is no chance of gaining a foothold when they complete their course, so that embittered by disappointment they too offer a fertile field for the doctrine of taking away from him who has. Envy is one of the most ancient, firmly

fixed and least creditable traits of human nature, and a propaganda that appeals to it can be counted upon to attract a following of the economic failures, the discontented, the vicious and the indolent, as well as of half-educated sentimentalists whose perceptions of right and wrong are what might be called "wobbly."

Certain daily journals and monthly magazines, that for pelf pursue a policy and persistent misrepresentation of persons and occurrences, also play into the hands of the apostles of spoliation by keeping their patrons in a constant ferment of rage against existing conditions, under which the alleged wrongs are possible. Year in and year out these unworthy editorial leaders insist that the public is despoiled on every hand, and that the work is invariably the result of oppression by the rich, who, as a class, are represented to be malefactors in every sense but a recognized legal one. It is natural that those hundreds of thousands to whom these statements are continually made should come to believe that they are martyrs of the present economic and political systems, and that, in their ignorance and vanity, they should welcome the idea of a division of property.

Neither the social and economic revolutionists, nor the unscrupulous editors, ever point out to their followers the evidences of the growth of the brotherhood sentiment—such as the inheritance tax, the creation of public commissions, which stand between the public and corporate interests, and the regulation of railways and of interstate trusts. Yet within a decade immense strides have been made in the equalization of opportunity by depriving privilege of any unfair advantage it may possess.

And the contention of the apostles of class hatred that virtue is a monopoly of the poor is, of course, preposterous in the extreme, for the men who have made American city government a by-word of shame throughout the world were from the ranks of the poor; the men engaged in the white slave traffic are from the poorer classes, and the police officers and politicians who have fattened upon the protection of vice of all kinds come from families of little means. In fact a truth that cannot be too much insisted upon in judging the deeds of rich men or poor, is that human nature is the same in peasant or king, and that given like temptation, or opportunity, or training, as many of one class as of the other will fall or withstand.

When an intelligent system of ethical training is made an integral part of the public school curriculum, and in consequence the ideal of the brotherhood of man thoroughly permeates every home in the community, then will the evangels of class hatred fail of converts to their desolating doctrine.



# THE PARISIENNE IN TOWN AND COUNTRY GOWNING

Fashions Seen in The Bois—New Models for Summer Sports—Smart Accessories—Mid-Summer Millinery—Dress at Longchamps

It is late springtime in the Bois—the loveliest time of all the year. The trees are in their garb of freshest green; the green spaces are dotted with children and capped bonnes, the red and white of their gowning standing sharply out in the bright sunlight. Of a morning the woodland paths are gay with men and women riders; their horses curvet and prance gayly; the red of an officer's uniform gleams through the green trees. The women this season wear habits, neutral tinted, of homespun cloths, in shades of brown and gray. Often the cloth is faintly striped with black. Skirts are excessively short, so that all the foot is seen; the coats are short also, loose fitting and buttoned to the cravat. The head is covered, it appears, as fancy wills; a straw tricorne, a sailor, or a melon-shaped felt, a few silk hats be-

ing noted with lower crowns than of yore. Occasionally one sees a woman gowned in the old conventional fashion in black or dark blue cloth with a high white linen collar cravatted with white, and a fancy waistcoat.

## THE COSTUMING OF AN OLD GRANDDAME AND HER GRANDDAUGHTER

To watch the riders and the groups of smart women who stroll slowly back and forth on the sunny walk, an old granddame climbs slowly down from her carriage. She is huge in size, but wonderfully gowned in loose, trailing folds of shining black météor crêpe. The gown is nearly covered with the ample manteau of the same material; in its graceful drapings there are gleams of the lining of deep violet satin softened by platings, a paler shade, of



In serge de soie these short coat models are very fetching. The left figure wears a gown of dark blue with coat revers, collar, buttons and pipings of black satin. Of absinthe serge de soie, the other gown has wide revers of changeable black and absinthe silk

mousseline de soie. Her face is powdered and the lips reddened like those of a young woman. Her gray hair is elaborately coiffured under the drooping hat that mercifully shields it; it ties under her chin with wide lace strings. At one side there droop low—to her shoulder—wavy willow feathers; at the other side a soft black tulle rosette sustains a forest of aigrettes. A young granddaughter with her is swagger in a girlish walking costume of Saxe-blue tussah; its scant skirt shows her pretty shining black shoes with big buckles of dull silver. Her short coat is rather full at the hem; through straps set at a high back line, drooping lower in front, passes a belt of white varnished leather buckled with silver. Her wide hat of white Italian straw is faced with toile de Jouy figured in blue, green, and dull pink, and her parasol with its long shepherd's-crook stick—like those Watteau painted—is covered with toile de Jouy.

## BELL SKIRT AND SAILOR BLOUSES

For tennis, golf and yachting women love the little costumes of the simple form I have often described to you during the last weeks—a bell skirt and a sailor blouse. They are so trig and smart, belted with varnished leather of the color desired, and that also matches the cuffs and facing of the square collar. For tennis and golf the sleeves are loose, and the contrasting belt and facings form the only ornamentation, but for occasions requiring less effort of movement, costumes of this cut are often elaborately trimmed. One of white serge

has the wide collar and cuffs of white English embroidery frilled with fine plaited white mull. The collar descends in revers to the belt-line, prettily enclosing the frilly lingerie blouse. The coat sleeves are tight, and sewed flatly into the small armholes without a particle of fullness. The skirt, in the bell shape so much liked for this costume, is trimmed at the hem with three bias bands set onto the skirt with a-jour stitches. This costume, planned for a yachting trip for a piquant brunette, will be worn with a three-decked turban of coarse white straw trimmed only with an immense bow of wide cerise ribbon attached loosely to one side, like a feather. This young woman has the same model copied in blue serge, with ball buttons of dull gold and facings of an odd, rough-surfaced, loosely woven écu linen. Of a more formal character is a costume made of white cheviot, finely woven, and striped at wide intervals with a fine black line. While modishly short and comfortably scant, there is no straining effect in the hang of the skirt. The coat, half-long, has well-cut shoulders, and curves gently into the figure with two seams in the back. Black velvet faces the flat, round collar and narrow revers that slope to fasten once, a little low on the bust. Below the fastening the fronts slope bird-wing fashion towards the back. Such a costume is particularly desirable, and varied by the accessories; all white or all black, or a brilliant color massed in the hat and parasol, it has the effect of several different costumes.



Two pretty gowns of silk, sketched at Longchamps



## STRIKING COLOR COMBINATION

The season's combination of black and white is shown in a coarse white linen, evenly striped, which is chic with black velvet sailor collar and many brass buttons. Made on the severest lines is a tailored costume of carnation-red homespun. Coarse and rough to the eye, it is delightfully soft to touch. All the edges are stitched with red, and a few cloth-covered buttons close the straight, short coat with its chic little hip pockets. Worn with a white hat and a white parasol, the bright red stands out charmingly among pale-tinted costumes on the green lawn of a country club, or on a plage against the sea.

## QUAINT DRESDEN MUSLIN

With pretty suggestions of the past is a dainty little gown of Dresden flowered striped muslin. Its full skirt is drawn knee-high into a wide band of black Chantilly lace edged on its shallow scalloped edge with tiny ribbon frills. Below the lace band the skirt falls with the effect of a flounce. A cluster of narrow ribbon frills edges it, and gives it the necessary weighting. The corsage is extremely pretty, with a curved lace yoke pointing in the middle to meet a high, girdle-shaped band of lace laid over a wide belt of pale green silk.

## SMART MODELS IN LINEN

A gown of thick, smooth white linen has its skirt hemmed to the knees with roughly woven, cream-colored linen; the line of joining is covered with a band of small figured, gay colored toile de Jouy. A charming bodice is achieved by the same clever mingling of colors and textures. Above the round neck the bare throat is tied with a two-inch band of black velvet ribbon, and below the elbow sleeve puffs black velvet bands the wrists, tied in bows, leaving short ends.

A second gown, made of the same shining white linen, is handsomely embroidered on skirt and corsage in an open design mingled with a few insets of coarse lace. Under this transparent work is laid black mousseline de soie. A sash of sky-blue silk further enhances the original beauty of this gown. Plain white linen forms part of a toilette of big, black-spotted white muslin. A wide gathered flounce of it is attached to a yoke of the linen, which points sharply in front. A wide, soft, black ribbon covers the joining as it rises nearly to the waist line in the back, tying there in a big looped bow. The white linen rises to shape a high pointed girdle over a full chemisette of the spotted material which also forms full sleeves. Held by elastic bands they are pushed above the elbows into puffs. A sharp contrast, such a gown, to others described in this article.

## EFFECTIVE LITTLE TOUCHES

As in larger matters of the toilette, there is a difference of opinion in regard to discarding gloves of an evening. In cases where a lace mitten sleeve points over the fingers, gloves have a clumsy air; then they are discarded; but with half-long, or elbow sleeves, the glove that meets it is in order. Stockings are more than ever transparent in their open embroidery and lace insets. Disliking this, exclusive women wear under them a thin stocking of flesh-colored silk.

In no wise diminished is the vogue of the scarf, though its shape is changed, often beyond recognition, and the old straight scarf is cunningly shaped to the shoulders by shirrs, puckers, a bow or ribbon, a buckle. Persian chiffon may be turned into fascinating affairs; and prettiest of all, for summer wear, are dainty lingerie scarfs, filmy as a misty morning. Mousseline de soie scarfs are dotted with large raised spots, and their ends are weighted a little with a narrow silk fringe. Among lace novelties fancy a chemise of fine Venise lace lightly belted with black and worn over a trailing sheath of black mousseline de soie! The black transparency mounts an inch or two above the deep cut, square neck of the chemise, and short sleeves of it barely show themselves below the short plain ones of the lace. And imagine the simple artistic beauty of a gown, a part of a recent wedding display, of black mousseline de soie striped at wide intervals with white. The skirt, full and long, is belted at a high waist-line with blue silk—a stunning fadé tone—that matches exactly the blue ground of old Wedgewood ornaments that clasp it, and holds the folds on the shoulders.

A smart detail—and a new one—of the latest morning, traveling, and yachting cos-

tumes are pretty handkerchiefs of fine white linen with borders, and corner initials, printed in Persian cachemire designs and colors. Their lovely, soft, subdued tones are easily adapted to the prevailing colors of the new linens, piques, and serges. Other new handkerchiefs have borders of varying widths, and line arrangements matching the color of the parasol, or *en tout cas*, red, mustard, and khaki shades, as well as the more ordinary shades of blue and green.

And how pretty the newest parasols! A rich mustard-colored silk one has a wide border brocaded in wondrously mingled tones of dull blue, brown, and fine old pink. The ribs are gold-tipped; the stick, long and slender, ends in an oval, bulging handle. Others, in pale neutral tints, are bordered with red, green, or blue, shading

tached to a yoke part of Persian mousseline de soie, that also shaped the gracefully loose corsage. White chiffon veiled it, enchantingly dulling the lovely Persian designs in their fadé tints. Unveiled, this dainty Persian chiffon lined the little coat with the merest apology for sleeves cut, in Japanese fashion, in one with the shoulders.

Asked if she expected fuller skirts to gain ground, Madame Weeks, with her characteristic French shrug, answered, "Who can say? It is the public that makes the fashions—not the designers. They can only launch and attempt to push them." But she declared it to be her opinion that women who, for the last ten years, with all manner of sacrifices of bodily ease, food, and drink, have succeeded in averting the dreaded fat, and secured a satisfactory fig-



For morning wear beautifully embroidered lingerie dresses are the freshest of all possible modes

from the palest tone at the top to the darkest at the edge. One of pale tan-colored silk has a border printed, like the handkerchiefs, in cachemire designs and colors, framed in a band of deep red. The variety is endless.

## PREDICTIONS OF A CLEVER DESIGNER

Searching for new gowns yesterday, I strolled into Mr. Weeks's charming salons, where Madame Weeks, with her unfailing courtesy, ordered shown me their latest productions. Particularly she likes, she told me, a silk coat with a high-waisted belt-line at the back. The belt disappears in the side seams, while the fronts fall loose and straight. Another favorite coat, hip-long and straight hanging, is a little longer in the back, rounding gracefully to the front to fasten with a short, wide tab below the waist-line. Of white, rough-finished Tussah, heavily braided with white, its edge met a deep, shaped flounce of the Tussah, covered with braiding, and at-

ure, will not now consent to hide it under a mass of material. But she, with other clever designers, seems to have discovered the secret of achieving skirts of graceful fullness at the belt-line without in the least obscuring, or hiding, the slender lines of the figure. Asked if she expected the rage for the short skirt with its half-way circling band to continue, she would not commit herself, but said it was, at any rate, the favorite of the moment, and that her American clients who at first refuse it on the ground of bad taste, end by ordering one far in excess of width, and binding quality, of anything her French *clientèle* would dare. Truly, an amateur seeking to post herself in the modes of this season would find her head turned topsy-turvy! One fashion authority declares one thing; another, of equal standing and knowledge, something quite the reverse. The designers seem inspired by madness. While we were talking a pretty mannikin paced slowly before us in an adorable afternoon gown of

coral-pink Tussah, adorned on the cuffs of the short sleeves, the belt, the corsage, and the side closing, with a charming mingling of black and white embroidery. There were loose undersleeves of black and white, striped mousseline de soie; pushed up, they shaped an elbow puff, with cunning, upward-turning cuffs finished with a plaited frill, and a wide plaited frill to match edged the round neck. At the hem a narrow band, measuring less than two metres in circumference, confined the fullness of the skirt, made short enough to show the feet smartly shod in Richelieu shoes of black varnished kid, bowed with wide black ribbon. Changing, the mannikin appeared in a short-skirted dress of half-inch wide black and white striped silk under an overskirt of plain black mousseline de soie. Below the knees the silk under-dress finished with circling stripes had an unusually pretty effect. The idea was extended into the corsage and short sleeves, all covered with the black transparency, and there was a quantity of pretty dull pink, with white, at the neck and in front, that gave the impression of a waistcoat. It was altogether charming. A gown of narrow-striped gray and white mousseline de soie was like sea foam, hung over pale sea-green Liberty satin. A bit of the green peeped from the edge of the short sleeves, above the round-necked corsage, and more boldly showed itself in the belt. This was oddly arranged, slipped through two half-moons of white mother-of-pearl, leaving free a pointed end to slant towards the back. Madame Weeks tells me she never misses a copy of Vogue; that she depends on it to give her the clothes point of view of the modish American woman, whose taste and adaptability she heartily praises.

## PICTURESQUE SHOES FOR PRETTY FEET

A few smart women are wearing "coburnes," a flat, heelless shoe—a shoe so difficult to keep on the foot it is made fast by crossing ribbons tied in a bow about the ankles. The woman I saw first wearing this picturesque relic of a bygone time was very pretty, owning the tiniest of feet. As she sat on the sea wall, one slender leg crossed lightly over the other, her black silk stockings showed the new fashion of ornamentation; open embroidery and lace insets massed at each side of the leg, instead of on the top, after the usual fashion. By this arrangement the ankle appears excessively slender. The skirt this charming creature wore, short and scant, of Chinese blue linen, coarse and heavy of weave, was cut near the hem with a broad band of Irish lace striped with narrow black velvet ribbon. The short, loose coat hung open, so I was able to see that the same black ribbon striped white lace formed a part of the ornamentation of the corsage.

## MORNING DRESS FOR BEACH WEAR

Also noted, that morning by the sea, was a trig little costume of dark blue serge. The fine plaited front and back breadths were held twice across by tabs stretching from the plain side breadths. Half-long, the coat had a plaited skirt portion attached to the back, the joining covered by a high folded belt of black satin, and there were bias satin bands set down each side of the fronts with rows of flat, black satin-covered buttons set at the back edge of it.

Young women have taken a prodigious fancy to the little white, or dark blue, serge sailor blouse costume, and truly it is coquettish and fascinatingly youthful! Next to this in favor, with the same cut of bell skirt, comes the smart, short, cut-away coat with its swagger little waistcoat of white pique, or faint-colored toile de Jouy.

A new costume of pale tan-colored silk linen, with its little blazer coat buttoned and trimmed with big, gold, ball buttons, has a skirt with a wide, plain front breadth lapping under a line of buttons, on to the side breadths laid in wide side plaits which are turned towards the back to meet in the middle.

## BLACK AND WHITE CHECKS IN HIGH FAVOR

The black and white checks in silks, and in fine woolen materials, have reached a *fureur*. One sees them everywhere. This perfectly satisfactory combination can be pleasantly enough varied by the difference in the size of the checks, the proportion of black with the white, and in the color of the linings. A deep poppy red and a bright emerald green are the favorite colors for this accessory.

## SEEN AT LONGCHAMPS

At the Longchamps races were displayed many new and charming costumes. A smart  
(Continued on page 51.)





FETCHING MOTOR BONNETS AND SHADE HATS

FROM PHIPPS

FOR "FASHION DESCRIPTIONS" SEE PAGE 64





No. 5—Attractive morning frock developed in red and white gingham and bands of black taffeta. Belt of black patent leather drawn through button-holed slashes at the waist line

## SMART FASHIONS for LIMITED INCOMES

Frivolous Sweaters—White Serge with Foulard Trimming—The New Sailor—Smart Model for Checked Gingham—Veiling the Old Gown—New Models for Underwear—Inexpensive Neckwear—Silk Waists

THERE are certain accessories and touches that bring the summer wardrobe to a smart standard at very little cost. As the season progresses and these touches are determined the clever woman will lose no time in adapting them to her needs. Sweaters, for instance, have become quite frivolous in appearance, taking to themselves gaily colored decorations by the way of turn-back cuffs and sailor collars of highly tinted cretonnes or chintzes. These collars and cuffs are finished with plain stitching and usually a black satin cravat, or one that tones in with the coloring of the cretonne, ties the sweater at the neck. In sketch No. 1 such a sweater is shown, and it is undeniably attractive.

### NEW COLLAR AND CUFFS

The woman of moderate income cannot do better than adhere to plain models for gowns and blouses, spending her extra money in smart accessories that will give her costume more distinction than all kinds of elaboration. In sketch No. 2 are illustrated a set of collar and cuffs which are planned for either a foulard or morning gown in checked gingham or plain colors. The material is sheer handkerchief linen, laid in pin tucks run in by machine—very fine and small stitches. These tucks are released at the bottom of the collar and at the top of the cuff. At the base of the throat and around the wrist are worked by hand half-inch button-holes, through which is threaded a black satin ribbon that ties in a cravat at the throat and in bows on the outside of the cuffs. Nothing more charming in the way of finish at neck and wrists could be devised.

### WHITE SERGE WITH FOULARD

If you have a white serge suit, by all means trim it in blue and white foulard, as the contrast is most charming, and many chic models are shown made up in this way. The suit in drawing No. 3 has also a belt of foulard laid around in soft folds and knotted at one side with loose ends hanging for four or five inches. The coat is not lined throughout with foulard, but has a white satin lining.

### SHIRTWAIST HATS

The fourth drawing gives one of the most fetching shirtwaist hats I have seen this season. It is a more or less exaggerated but very graceful form of the old sailor; the brim extending out straight from the crown and drooping just the least bit, but not enough to hide the back of the neck or the contour of chin and throat at the side. In fact, it hides only the upper part of the face in profile. The shape is a French one, and it may be that one cannot exactly duplicate it at the shops, but any plain hat with a straight wide brim will carry out the idea. At the smart milliners where this model was shown it was to be had in natural and black straw. A shiny braid of rather wide fibre was used, such as one gets in the country under the name of corncob straw, except that the lustre in this case is very brilliant. Around the crown there is a band of king's blue velvet, and the pompons are black and white. Pompons have come back into style with a rush this year, and make an especially good trimming for a utility hat, as they wear excellently. Brilliant scarlet for the crown band of such a hat is also good, and there are many combinations in which it will prove attractive. It is exceedingly smart and distinguished.

### CHECKED GINGHAMS

Even the most lavish wardrobe requires some utilitarian morning dresses that can be worn at least several times without laundering. This is particularly so now that everyone rushes about continually in a motor, which powders one with dust and shortly mars an all-white frock. The fifth model is a fascinating arrangement of red and white gingham with a patent leather belt and wide bands on the skirt of black taffeta. The cuffs and collar of butcher's linen are adjustable, and are worked in eyelet and solid embroidery. In blue and white, or lavender and white, this gown is also chic.

### VEILING AN OLD GOWN

Such a delightful method has been utilized by a practical woman to renovate a frock in which the lining only was still



No. 4—Simple hat of black straw trimmed with blue velvet and black and white pompons



No. 2—Smart lingerie collar and cuffs with black satin ribbon run through hand-worked button-holes



worth while, this being of gray satin of good quality and not by any means worn out, while its original covering was done for. The design is one of the best of the season, and her adaptation of it was carried out in the following fashion: Over the skirt lining was draped a fine gray silk voile, which at the knees was caught in what is known as the drooping tunic, one of those which has its fullness caught in at the knees to form a puff. Just under this was laid a band of very good imitation Venetian lace, the flounce at the foot of the gown passing over this. The hem was of taffeta, at least ten shades darker than the color of the gown, being a somber pavement gray. This use of two tones of the same color is one of the smartest modes of the season. The bow across the foot of the tunic was of this same taffeta, caught loosely against the gown; the belt also was of it. In the bodice, bands of Venetian were carried in the simplest possible arrangement over the shoulders and across the bust; the voile being plainly laid on top of this so that the lace showed through distinctly. At neck and elbows there was a bit of cream Chantilly lace, a good contrast against the heavier Venetian. This same frock can be managed over various linings, some of the contrasts in vogue at present being good for it. If one wish a more serviceable frock than gray, even if one has a gray lining on hand, it can be veiled in dark blue instead of self-tone. Brown is good over rose color, or mode color lovely over blue. The silk veiling being very wide, the expense of the material is not high. (See sketch No. 6.)

**NEW DESIGN FOR A CHEMISE**  
A modish piece of lingerie—the chemise which is reproduced in the seventh sketch on page 52, is a particularly good one for wear with low-neck gowns, when the shoulder straps

can be dropped, or with very thin summer gowns, in which the ribbon is not so bulky as a shoulder piece of embroidery or muslin. The material is a linen which is heavier than the handkerchief quality, one that sells from 45 to 60 cents a yard. The bottom is finished by three hand-run tucks, and at the top there is a band of Cluny lace, real or not, as one can afford, the straps over the shoulders being of palest pink ribbon. The chemise is given spring and width at the middle back by an inverted plait set in just below the waist line. This is a most attractive piece of underwear.

**NEW COMBINATION**

The combination which is illustrated in drawing No. 8 on page 52 is a departure from what we have already had in this line, and promises to be successful. It consists of a fine knitted vest and muslin drawers in one garment. The shirt is of soft cotton lisle or mercerized fabric, and is put together with a new process of knitting, giving a very fine rib of much elasticity and strength. It is well shaped and fits without a wrinkle, and a certain manipulation of the stitch across the back of the shoulders prevents its slipping and falling off the shoulders. The neck is nicely finished with crochet and ribbon, and the armholes are both snug and easy.

The drawers are

**PRACTICAL SILK WAISTS**

The silk blouse is always in demand for traveling, as it sheds both soot and dust, and there is an excellent model at \$5 for such uses, in the best quality chiffon taffeta. The front opens at the middle and has a silk frill running down to the bust, below which the front reaches out to the left side in four points that continue almost to the waist. It fastens in front, and therefore is



No. 1—The collar and cuffs of cretonne give a gay and pretty touch to this knitted coat sweater



No. 6—Gray silk voile, gray taffeta and Venetian lace are prettily combined in this veiled model



No. 3—The collar and cuffs of blue and white foulard are very smart on this white serge costume

attached by a fitted waist-band of only one thickness, so that the size of the figure is in no way increased. Over the hips and waist the fit is perfectly smooth. In the legs the cut is ample, with vents at the front through which the garters slip. This garment is made in all bust sizes from 34 to 44 inches, and sells for from 50 cents up to \$3. At 50 cents the vest is of bleached cotton with a mercerized ribbon at neck and arms, the drawers of muslin both regular and skirt styles. There are plain ruffles edged with torchon lace. This model runs up to a dollar in price. The model illustrated is of either lisle or mercerized fabric in the shirt and is trimmed with Torchon insertion or lace. The drawers are of nainsook or cambric with embroidery or lace on the edge. A good combination made in this style can be had from \$2 up.

easy to get into under all circumstances. There are fancy braid ornaments on the front inside the frill and the points. There are a high collar and long sleeves tucked in groups from the shoulder to cuff with three groups of tucks running around the cuff. This blouse comes not only in small sizes but in large measurements for the stout. Both black and colors are to be had in it. Then there is another model, which is shown in either silk, messaline or imported pongee. In this there is a plaited side rever that runs all the way from collar to belt, springing from under a front panel ornamented in fancy braid, which is also laid over the high collar. This is to be had with either front or back fastenings in all colors. The sides of the front are laid in three broad tucks, and the back also is tucked. The sleeves are long, the upper part plain with a broad cuff showing tucks. This costs \$7.50 in messaline, \$6.75 in pongee.

**USES FOR EMBROIDERY SCRAPS**

This is the time to look up all odd bits of embroidery and lace, no matter whether they are worn and shabby or not, as everything and anything is veiled in chiffon or the voile. It is foolish to buy new trimmings for gowns when they are to be half-hidden in this fashion, as left-overs will answer perfectly well. There seems to be an epidemic of modest retirement on the part of trimmings, none venturing to show unless protected by the thin coverings. Trunks that are stowed away in the attic and one's scrap bag give out many bits that prove to be real treasures by the aid of this popular mode. Lingerie dresses for which I advised chiffon coats some time ago in cases where embroidery and lace were not good, can also be treated with apron overskirts and bodice coverings of chiffon or silk voile.

**SILK VOILE**

Those who want a more or less elaborate gown in one of the thin materials, and who fear that neither chiffon cloth nor chiffon will give enough wear, should substitute chiffon voile, which is equally thin, transparent and silky, and as strong as iron. It is very transparent and answers for quite an important gown, as it is seen in many of the new models. It is quite as light in effect as chiffon and even more transparent than chiffon cloth. A lovely silk voile has just been made up at very little expense in mode color over turquoise blue.

**INEXPENSIVE NECKWEAR**

These early days of spring are fascinating in the shops, where everything is swept and garnished for the latest novelties. Neckwear especially has received marked attention, and there are fascinating stocks and collars of all descriptions and at all prices, so that one's purse, whatever its capacity, will have its requirements successfully met. There are charming stocks in lingerie materials with a jabot attached, some with real lace and hand embroidery, and some in lace and inexpensive materials. There is a tailored stock at \$1.50 in which is used an imitation latticed Irish. The collar is tucked at the top with an upstanding ruffling, while at the bottom there is a point of Irish which continues down the middle of the jabot. The rest of the jabot is in a double frill of the material and reaches halfway to the waist. An exquisite example in handkerchief linen with hand embroidery and Irish lace costs \$5. The stock has a crochet edge at its top, and a V of Irish at the front from which turn back winged points embroidered in dots, the points being the same shape as a man's wing collar. The middle of the stock has a strip of lace and embroidery. The jabot has a frill at one

(Continued on page 52.)





BECOMING DRESS FOR SURF BATHING

FOR "FASHION DESCRIPTIONS" SEE PAGE 64



# SEEN in the SHOPS

Inexpensive Morning Dresses—Cotton Foulards and Cotton Marquissette Made Into Effective Costumes—Shortening Effect of the Bridge Coat—The New Materials—Smart Neckwear and Scarfs—Party Frock for the Young Girl

NOT so long ago every woman was searching vainly for inexpensive morning dresses for hot-weather wear. On all sides were heard queries as to where one could buy dimities and lawns at really moderate prices, but the search was hopeless until within the last few years, when this demand has been met by small shops, in which charming frocks on this order are procurable at very low prices. Good materials are used, and the models are copies in most cases of French designs, so that there is nothing mediocre or commonplace in the offering. Needless to say, all the most exclusive women are patronizing such shops, and each of them is well supplied with customers.

In Sketch No. 1 there is reproduced a white striped dimity trimmed in embroidered bands and frills, scalloped in color. The gown is one-piece with tucks to the hips which are released into the fullness of the lower part of the skirt. Near the hem are two wide tucks with a strip of embroidery between. The embroidery is in mauve and white—large dots in mauve, small ones in white, the edge on the frills, of course, matching. The same trimming is used for the belt and around the cuffs, the latter having a fine plaiting both at



No. 1—Attractive morning frock having a double tunic edged in plain blue material

top and bottom. There is a toby frill for collar, which continues down one side of the front. The same gown is to be had picked out in either blue or black, and its cost is only \$14.75.

## COTTON FOULARD

This is a muslin material that in patterns and colors reproduces foulard, and it is proving a most delightful fabric for all sorts of uses. The gown shown in the second drawing is in a black and white stripe, with a black satin band on the skirt. The model is in reality that most practical of creations, a jumper frock, as an entire waist may be worn under it if that is preferred to a Dutch neck or chemisette. Down the front there is a cross panel of the stripes. There is a V of satin and a cerise tie and silver buttons to brighten it. Most charming is this at \$22.50.

Another equally reasonable cotton foulard is the attractive one reproduced in the third illustration. It is to be had in either black or blue ground, and is cut walking length with the fashionable double tunic, plaited and edged in a plain blue material. There is a flat, smooth yoke piped in dark blue, below which the bodice is full, being drawn in at the waist line. A Russian blouse effect is accomplished by the tunic, and the straight line of blue is carried down the left side; midway on it there peeps out a pert little jabot of mull and cream Valenciennes. The three-quarter sleeve and the neck have embroidered white batiste as finish. This costs \$16.75.

## COPIES OF FRENCH COTTON BLOUSES

An instance of what good taste and ingenuity can accomplish in the way of a desirable blouse to sell at a moderate price is shown in the fourth sketch. Down the front there are five boxplaits, on which there are various sized dots embroidered, both in white and color. Alternating with the boxplaits there are small tucks. The sleeve also shows the boxplaits and finishes in a cuff which is embroidered and has a frill at the hand. A specially good treatment in the sleeve is the boxplait which carries from the collar band out over the shoulder down to the hand. The frill at the front has its edge in color. Mauve, blue and black are to be had in this blouse. Price \$5.75.

## BRIDGE COAT

One of the most successful showings here is the bridge coat which appears in the fifth sketch. It is a most practical and ingenious accessory, as by it an old gown may be brought up into the latest mode, giving to it the veiled or shadowed overdrapery that is so fashionable. For the coat is used either a dark blue or black voile, the model being a simple Russian blouse with flat bindings of self-tone satin. The fastenings are by means of soutache braid coiled into small rolls with a loop at the end through which is drawn a satin button. The same motif is repeated on the cuffs; there is a folded belt of satin. Nothing smarter for wear with summer frocks can be found. Price \$15.75.

## COTTON MARQUISSETTE

The original of the sixth drawing is one of the very best of the season's models, and one that is sold at the most exclusive shops for large prices. In this instance it is given in good materials, which are effective and yet not expensive, so that it costs only \$35.75, and is most pleasing. Cotton marquissette is its fabric; the skirt made up over a thin lining of white cotton net. Attached to this foundation is a plaited flounce of half-inch tucks which run all the way around. The tunic over-skirt is bordered by a wide band of cotton embroidery, one of the novelty showings of the season. This continues straight down the left side from the shoulder and runs



No. 1—Fetching model in striped dimity trimmed with embroidered bands and frills



No. 2—Of cotton foulard in black and white with bands of black satin

straight around the tunic and borders the square neck. The girdle also is of the same. On the edge of the sleeves the embroidery is used again, with a piece also just at the armhole, so that there appears to be no seam there. Over the hips it is perfectly plain, and it hangs gracefully. Three big ornament circles of cotton braid with loops are placed at the left side of the bodice.

## BLACK BEADED MATERIALS

So successful have the beaded chiffon and other gossamer fabrics for evening use proved, that more substantial materials on this order have been undertaken. Black, which needs all the variety it can get, is shown in silk crepe thickly beaded in jet at \$5. A fancy background, overlaid in satin stripes, is also dotted in tiny jet nail-heads. The different varieties range in price from \$4 to \$6, the width being 46 inches. Charming dress gowns are contrived from these beaded textiles, these being especially suitable for women of mature years, or for those who have not yet returned to colors after a period of mourning.

## JABOTS AND SCARFS

Side jabots, that is with the frill on the left side only of the middle band, are to be had at 25 cents and 50 cents. There is lace to trim the edge.

Colored batiste side jabots at \$1 are new and very dainty. Two layers of plaiting form a generous frilling, the under one white, the upper one of either light blue or tan. Valenciennes edging trims these.

A hand-embroidered jabot at 75 cents catches one's eye at once as a bargain. The material is sheer batiste, with button-holing at the edge and a sprinkling of dots. The shape is a tab about six inches deep laid in plaits.

A beautiful piece of Irish lace makes an exquisite little wrap which is designed to wear over a lingerie gown. It is two and a quarter yards long and about eighteen inches wide. In the middle the pattern is a delicate lattice, dotted with tiny roses, and at either end this is supplemented by great clusters of

crochet flowers, some partly detached from the background. Across the straight ends there is a long fringe of silk cords and balls, an ornament of the same gathering the scarf together at the shoulders in the back. Tassels hang almost to the waist. The price is \$65.

At the same counter there are some attractive and inexpensive white chiffon scarfs. The surface of the material is scattered over with spangles in scalloped scrolls and single dots, the ends of the scarf being finished by hemming. This effective style is to be had in either green or old rose at \$3.

A white serge cape for a girl of fourteen years is heavy in quality, and fastens down to the waist with handsome mother-of-pearl buttons with a line of gold inside their edge. The hood is lined in pale blue and caught up in three or four tucks, with a silk tassel hanging. Other colors are to be had in this. Price \$15.75.

## NOVELTY PARTY FROCK

The influence on the fashions of Ros-tand's famous play is shown in new laces which are patterned in domestic animals and farm motifs. A dancing frock made for a young girl in her teens is trimmed in a thin lace on which there are barn-yard fowls as pattern. The gown itself is of fine net, laid in tiny side plaits and made up over a slip of white satin. The skirt just below the knees has an insertion of the lace, with a flounce of it loose below, this giving the gown a tunic effect. The bodice has plaited net to veil the lining, and bands over the shoulders of the insertion and the wide lace. Under the insertion on the skirt there is a piece of satin ribbon, in the new red known as chantecler, and the same forms the belt. The elbow sleeve is tucked round at the bottom and has a cuff of lace that turns upward. The frock, though so odd in conception, is extremely pretty. Price \$39.50.

## FOR MISSES AND SMALL WOMEN

there is a large suit department filled with attractive designs in new materials and colorings. There are Norfolk coats, Russian blouses and single-breasted jackets, all



short, lined in peau de cygne and vari-  
ously trimmed. Prices range from \$29.50  
to \$45.

#### CRÉPE WAISTS—VOILE GOWNS

for the afternoon, hand embroidered and  
braided, in models that are simple and  
have much distinction, sell for \$39.50.  
Light and dark shades come in these.

#### A NEW DRESS FASTENER

Some of the leading modistes are adopt-  
ing a little stud fastener in place of hooks  
and eyes. It gives perfection of fit and  
cannot accidentally come undone, so that  
one may rely absolutely upon it, yet it un-  
fastens with just a slight pull on the part  
of the wearer. For either skirts or waists  
it is recommended, it being practical in  
all materials, light or heavy, and whether  
designed for utilitarian or for dress occa-  
sions. The unsightliness of gapings and  
openings is too well appreciated to need  
comment, and this device, which insures a  
perfect grip is a boon. The price is 10  
cents a dozen.

#### NEW WHITE FABRIC

Each season brings some novelty in white  
goods, and when the offering adds to its  
charm of texture the merit of moderate  
price it is small wonder that everyone be-  
comes enthusiastic over it. That which  
has just been shown is a sheer fabric, suit-  
able for gowns or blouses. It launders  
well, no amount of washing affecting its  
gloss and finish. It wears excellently and  
has body enough to keep it from wilting  
at the first onslaught of dampness. Fig-  
ured designs are offered in it in a full  
assortment—all white only, be it under-  
stood—while there are several weights in  
the plain goods. Qualities range from 15  
cents to 29 cents the yard.

#### PATENT LEATHER BELTS

The smart belt of the season is shown  
both wide and narrow, the former the more  
exclusive. A lovely one costs \$2.75, five  
inches from edge to edge, and lined in a  
flowered taffeta silk, dull gray in color  
mixed with pink and a little green. There  
is a patent leather oblong buckle not quite

so wide as the belt,  
which has two  
prongs and eyelets.  
The same thing  
comes in dull black  
kid. A three-inch  
patent leather belt  
is also much liked,  
as it curves down  
in front to fit the  
figure and makes the  
waist look longer.  
This is not lined,  
and sells for \$1.85.

#### ACCORDION PLAITED BLOUSES

These are made  
of soft silk, in  
either black or col-  
ors, and come in all  
the new shades.  
They are plaited in  
both body and  
sleeves, with a net  
yoke and trimmed  
with soutache braid.  
Price \$10.95.

#### CHILDREN'S COATS

of pique for sum-  
mer, in nicely cut  
and carefully made  
models, are from  
\$1.98 to \$4.95. Hand-  
embroidered pique  
coats range from  
\$4.95 to \$8.95.

#### PRACTICAL NURSERY

This is an adjust-  
able crib that works  
on an iron standard  
at the back and a  
base with rollers, so  
that it can be swung  
right over the  
mother's bed, and  
raised or lowered as  
desired. It is quite independent of the  
main bed and in no way attached to it,  
and when not in use can be folded up and  
stowed away under it. In rooms where  
space is at a premium it is indispensable.  
It is very easy to manage and requires no  
strength to adjust it. The baby is thus  
always within easy reach of the mother,  
who can feed and attend the child without  
getting out of bed. The framework of the  
crib is iron, painted white. This is an in-  
vention that will be welcomed in every  
household where there are small children,  
and it is undoubtedly the best thing of its  
kind on the market. It can be used on  
either side of the main bed or above it, as  
one chooses. There is a safety hood on a  
wire frame, attached so that it is impos-  
sible for the child to climb or fall out, and  
it protects the infant from any outside  
harm. The price, complete with the hood,  
is \$15. There is a fine wire spring on  
which to place a soft mattress.

#### COATS OF ARMS AND BOOK PLATES

Any family that wishes its coat of arms  
beautifully drawn will do well to apply to  
a clever artist who makes a specialty of  
this class of work. He has been employed  
by many of the oldest American families,  
and is also an adept at tracing lost coats  
of arms, provided some clue is given him,  
such as an heirloom of a piece of silver-  
ware or porcelain with the crest of one's  
ancestors embossed or painted on it. By  
careful study he is able to follow out the  
family tree in English and American rec-  
ords and to paint accurately the motto,  
crest and entire coat of arms in the origi-  
nal colors, for framing or use on note-  
paper.

As for the book plates, these will appeal  
to all book lovers who are collecting  
libraries of their own. In olden times the  
book plate was originated for the sake of  
the nobility who could write their own  
names only with great difficulty and so  
wanted some easy way of identifying their  
books. Then the crest or motto was merely  
used, while the modern book plate is de-  
signed to depict some characteristic or fad  
of the individual. For example, one re-  
cently conceived by this heraldic artist for  
an athletic young woman, consisted of a  
mountain view as seen from the library  
window, with a border of golf clubs, oars,  
riding whip, etc., and below it the motto,  
"I read and I live." Such a plate, to-  
gether with a package of the copies taken  
from it to paste in the books, would make  
a charming gift for a friend.

Designs will be submitted on order, and  
a pamphlet giving a full description of this  
work will be sent if requested.



No. 4—Pretty tucked blouse. The bor-  
plaits are embroidered in black and  
white dots

#### REFRESHING SHAM- POO POWDER

How difficult it  
is, as a rule, to  
shampoo one's  
own hair, yet with  
a preparation that  
I have recently dis-  
covered, the task  
is made easy and  
the effect on the  
hair is excellent.  
Everyone knows  
that soap should  
never be applied  
directly to the  
hair, but few are  
able to make a  
successful lather  
without it. By dis-  
solving a certain  
pine-flavored soap-  
powder in water,  
a lather is made  
which not only  
thoroughly cleans-  
es the scalp but  
brings back the  
hair each time to  
its natural color.  
Made by one of  
the hairdressers of  
the Court of Eng-  
land, it is export-  
ed to this country  
and sold for 50  
cents a bottle.  
Two teaspoonsful  
in a pint of warm  
water constitute  
one shampoo, and  
one bottle con-  
tains enough for  
about twelve sham-  
poos. Thus, for  
less than 10 cents  
per treatment, I  
find that I am  
able to keep my  
hair in good condition,  
fluffy, healthy and  
slightly scented with pine.

#### COOL COMBINATIONS

For summer wear, in place of the cam-  
bric drawers and lisle shirt which must of  
necessity make some bulk about the waist  
even if worn under the corset, a conven-  
ient combination of fine silk lisle is much  
exploited this year. It extends to just  
about the knees, being finished there and  
at the armholes with a ruffle of pretty lace.  
The trousers are made loose about the legs  
so that the air may circulate freely. These  
will be found cooler than the starched  
drawers and neater in appearance, being  
in one piece with the shirt and fastening  
by means of the regulation shirt ribbon.  
At \$1.75 each, they prove invaluable for  
traveling, since they pack neatly in a small  
space and are easily laundered. Plain lisle  
ones, also finished with lace, cost \$1.

#### WEARABLE SILK PETTICOATS

Petticoats of taffeta silk in any of the  
plain colors, as well as changeable blue  
and green, are now being sold for \$5 each.  
There are two distinctive points about this  
style, one being the deep dust ruffle of  
muslin in self-tone—to keep the outside  
silk ruffle from wearing out—and the other  
is the adjustable waist-band, a clever ar-  
rangement of a tab and hooks in back  
which, when fastened, will make the skirt  
fit snugly about the waist. The outside  
ruffle is formed of several bias bands of  
silk, sewed together at either side.

#### A SUMMER HAT FOR BABY

To protect the baby of three or four  
years from the sun and, at the same time,  
keep her little head from being over-  
weighted, is a pretty hat of cream-white  
leghorn. A stiff brim is turned down over  
the face, and the low, round crown is  
trimmed with satin ribbon flowers, showing  
stiff petals like a dahlia and hard button  
centres, covered with the ribbon. These  
flowers are laid at intervals about the  
crown, interspersed with delicate, velvety  
foliage. The trimming may be ordered in  
white or any of the pale baby colors.  
Price \$5.

#### WHITE SILK STOCKINGS

A really beautiful stocking for dress oc-  
casions is a bargain at \$3. Of fine, white  
silk, it is embroidered in white—a min-  
iature butterfly flitting on the instep and  
with tiny daisies over the ankle. This  
same shop also sells a good, plain silk  
stocking in any color to match the shoes  
for \$1 a pair.

#### NEW FOOTWEAR

Black satin is now sought after for  
slippers, and for those who do not like the  
high, French-heeled variety, a more sen-  
sible pump style has been made of the  
same black satin, to wear with afternoon  
or simple evening gowns in the house.  
They have a plain Cuban heel and show  
at the instep a small, two-looped bow of  
crushed black satin which gives them a  
neat finish. Price \$7.50.

Room slippers are charming when cop-  
ied exactly after the quaint Chinese  
shape. They come of silk fancifully em-  
broided in all the rich, Oriental color-  
ings; the soles are of cork or leather,  
with or without a heel as preferred. They  
cost \$3 a pair, and, when ordering, the  
color of one's dressing gown should be  
stated so that they may be chosen to har-  
monize with it.

#### A GRANDFATHER'S CLOCK

I must mention a wedding gift which car-  
ries with it a certain pretty sentiment,  
this being a grandfather's clock of dull  
mahogany, quite simple in its Colonial  
lines. Made to run for 365 days at a  
time, it will need attention only on every  
anniversary—a sweet reminder of the wed-  
ding day. It stands six feet seven and a  
half inches, and costs \$65.

#### TRIVET STAND

This is a holder of pierced silver plate,  
designed to hold hot dishes up from the  
table. There are small feet at the corners,  
and the rack works on sliding bars so that  
it can be adapted to various sized dishes.  
These sell for from \$4.75 and upwards.

#### LEATHER BOOK COVERS

A new assortment of leather novelties has  
just appeared, of a deep reddish brown, fin-  
ished with a pattern in harmonizing colors.  
Pliable telephone book covers, lined in  
green moiré and provided with a moiré  
strap on the inside of either flap through  
which the paper covers of the book may be  
slid, come for \$4.



No. 6—The bands of trimming are of cot-  
ton embroidery—a novelty of the season



No. 5—Bridge coats of voile are small  
accessories for the summer toilette



# WHAT SHE WEARS

Coats for the Steamer and for Touring—Motor Bonnets and the New Caleche—Revival of the Short Cape—Charming New Shoulder Draperies—Tailor-made Suits of Foulard, Cachemire de Soie and Crepe Charmienne

THE reign of color has arrived. Never in the realm of Fashion have been seen such depths and tones of beautiful tinting, such opalescent blendings of hue, such chameleon combinations of rainbow effect. The wonderful shoulder draperies that the élégantes have adopted are kaleidoscopic fantasies of transparency—soft and full of mystery, the enhancers of natural charm. I thought of this, as I surveyed the audience of "Caste" the other evening, with Marie Tempest as the principal star, for color was rife among the charmingly gowned women present; and such new and wonderful groupings of color, such a varied range of diaphanous

## NEW ITALIAN SKIRT

Among the novelties brought out in this mid-season, and promising enthusiastic acceptance, is the so-called Italian skirt. This has been illustrated frequently in these pages and represents an upper circular portion gathered in at the knee to a straight-around deep band, either of the same or a contrasting material. In some instances, if the gown be a semi-princess, this deep band forms a panel front, which may extend up over the bodice to create a bib. This is a favorite model for the veiled style, and is often made of Persian foulard draped in contrasting chiffon. In such a case, the



This piquant style of turban is very chic with its smartly wired bow of black Chantilly and masses of tiny button roses

daintiness! Among other notabilities, I described a well-known playwright, and her tulle head-dress and short shoulder cape were inimitably chic. The head-dress was gold-color, like her gown, but the cape, which reached only to her waist, was of brilliant cock's-comb red chiffon, lined with soft white Persian, and trimmed with plaitings of black Chantilly lace. Across the house I noted a royal-purple marquissette mantle made over Gobelin blue chiffon, and embossed on shoulders and front with heavy gold decoration and fringe; everywhere may be seen these rich blendings of color.

The shoulder-cape is here, tentatively, to displace the graceful and elusive scarf. One that I saw worn at an afternoon function was the finishing touch to a charming lace frock, but it was not removed, so that its purpose was manifest. Made of changeable rose-pink and violet taffetas resembling a dove's breast, it was shirred across the back of the neck, and had the fullness gathered at the lower edge with a frill and an additional quilling. The front view was made double of the silk, and fell into wide, loose revers. The ends crossed at the belt and went around. Her hat of lavender crin was trimmed only with a whirl of black aigrettes tipped with rose-pink. "Quaint" is the descriptive word that fits itself to many of these present-day fashions, and nothing else would accurately characterize this peculiar little garment.

chiffon is usually of the same tinting as the broad band of satin, crépon, or charmeuse, which surrounds the lower edge of the skirt; the bodice corresponding in general characteristics and introducing the almost universal kimono sleeve. Apropos of this sleeve, there has been invented a way of obviating that trussed sensation which its wearers experience, fearing to lift their arms. It consists in a straight band so placed that it forms the under part of the sleeve, this also extending down to form the side body. It is really wonderful what a relief this simple device affords!

## CASINO ONE-PIECE GOWNS

Many costumes of great elegance and chic are now being completed at the authoritative establishments, for use later at the seaside or mountain, or for visits at the magnificent country houses, where not only week-end, but all-the-week, hospitality is such a delightful feature of our summer life. Especially attractive are some of the Casino one-piece gowns which I have been privileged to see and chronicle, combining as they do the newest elements of fashioning and color, with dainty examples of millinery, en suite. One gets an excellent idea of how these toilettes will appear when worn, if they are seen upon the living model—as was the case—for in most of the exclusive establishments there are retained women of faultless silhouette and stately movement who display the whole costume to perfect advantage, even to the proper



Three pretty toilettes developed in muslin and silk for casino wear

jewelry, so that the opportunity becomes a picture view—a sort of Salon reproduction of the genuine Parisian successes, that have already passed muster before the highest tribunal of fashion in Europe. Fancy, for one, the gown shown at the left in the group of figures; it is a combination of white embroidered linen with black velvet ribbon and a brilliant dash of poinsettia red; the lower skirt revealing a scant but deep flounce of elaborate eyelet embroidery, and the slanting tunic to correspond being gathered into a cuirass of the plain linen that has the effect of a deep, straight band of eyelet insertion, covering the waist-line and broken by set-on pieces of white. These form the square-necked yoke and upper sleeve portion, the lower part being made of the embroidery. Narrow revers of black velvet separate the guimpe of tucked net from the linen shoulder, and the red poinsettia gives the necessary climax of style to the corsage. An accompanying hat of gold lace is softly draped with black malines and piled high at the back with Prince-of-Wales plumes that display the novelty of gold centres touched with black on all their edges.

## SOME OTHER DEVELOPMENTS

The second delightful frock was made of silver-gray Liberty satin combined with Venise lace in the prettiest way, this lace forming an underlaid front panel that extended upward from the heading of a scant Spanish flounce, at knee depth, to the bust, in pinafore style, under a ceinture of black satin. The effect was that of a loose belted polonaise, having its lower edge overlaid by the Spanish flounce, and the upper sleeve formed into

the shoulder and revealing a Venise under-sleeve. The soft chemisette of peach-blossom tulle that filled in the neck was fascinating and most becoming, and the parasol in the deeper tone of carnation pink taffetas gave added distinction. Excellent, too, was the large, draped toque of silver net setting low on the hair, which displayed a graceful black aigrette directly above the front.

A striking frock of corbeau blue pongee, the third costume, exploits an entirely new idea with its lengthened bretelles of broderie Anglaise on the self material. The gown was a close-fitting princess, unrelieved by drapery, and having a set-on portion at the knee. The ends of the bretelles, after crossing at the waist-line, extended off diagonally on either side, and were knotted together in the back, falling over the train. Quite the most novel features, however, were the collar and plastron made of black Chantilly lace over pink tulle, these finding their complement in the rich low-set hat made of Chantilly over white Ottoman silk, and trimmed with wreaths of pink button roses—the whole relieved against a parasol of Pacific-blue satin foulard.

## MILLINERY VARIATIONS

That combination of Chantilly lace and pink button roses is shown in many millinery variations this season, and is especially good in the high Cossack turbans that are worn back on the head and reveal but a soupçon of the hair. One in dull blue, that is shown in the sketch, was faced high with the closely woven hemp braid that is so chic just now, and had its whole crown massed with these tiny pink roses, a mat or rosette of them being placed at



A particularly becoming motor bonnet that may be ordered to match the coat





This leghorn sun hat is serviceable and picturesque for beach wear

the left front. A high wired bunch of black Chantilly loops, set at the back, gave unique distinction to the pretty wearer's head.

On another occasion I saw the same young woman—one of last winter's débutantes—wearing the dainty motor bonnet. Anything more simple could not be conceived, and I am told that such a bonnet will be made to match the dust-coat of the same material at the very moderate cost of \$1.50. Made of Shantung, they have three inch-wide tucks in the straight piece set over the top of the head like a cap, the material extending back over the coiffure, and being continued around the neck at the back by an elastic. Ties are dispensed with, but rosettes of matching chiffon are added over each ear. On a charming girl they are simply irresistible.

#### REVIVAL OF THE CALÈCHE

There are many new ideas extant for the woman who expects to do much motoring, in the way of silken hoods and bonnets, and quite the newest is the calèche, a revival from the old-time models of our grandmothers, who called it "calash," although it is not so large, and is now minus the bridle that was formerly used to pull it up around the face. I saw one made of dark-blue surah that could be crushed together by the rattans and would occupy no space worth mentioning in a suit-case. One such might be made, I fancy, of a straight piece of silk about three-quarters of a yard wide by five-eighths long, and have the shirred rattans—five or seven of them—set at intervals along it, one on each edge. The ends should then be gathered closely and bound, and over them should be placed a rosette of self-colored chiffon, and wide full hemstitched ties. A frill of contrasting chiffon is added around the face for becomingness. The calèche is admirable for reclining purposes in a steamer chair, and equally good for promenading. Another style of bonnet for these purposes is made of raffia cloth, and resembles a Priscilla hood, except for its round, full crown; the flat front being faced back with black satin caught over each ear with large raffia-covered moulds, and finished with black chiffon ties.

#### FOR THE OCEAN VOYAGE

The woman who undertakes an ocean voyage should never be indifferent about her appearance, and especially to be commended is she who makes brave efforts to look smart under the most adverse conditions, and thereby wins the approval of the long rows of wall-flowers, who have nothing to do but stare at the sea or pace the decks, and nothing to talk about but their own uncomfortable sensations. Her stunning coat with a touch of brilliant color in the revers, either in Persian foulard or in plain emerald green, old blue, or possibly the startling cock's-comb red; or her stylishly draped veil, or her new shirred calèche, or maybe her chic military cape, will add materially to the gayety of nations on shipboard; for those long rows of ill-attired, unattractive, and commonplace people are distinctly bored.

Therefore, as this is the time of the year when the sea invites and the automobile awaits, the costumes that fulfill the needs of those who would be properly clad to participate in such diversions are in high demand. Modistes, tailors and out-

fitters generally are now preparing their patrons for summer travel in foreign lands; for yachting, camping, mountain-touring, and for every sort of outing trip imaginable; so that there is no dearth of new ideas. In this year of grace, the woman who would provide proper raiment for such exigencies as a steamer trip and much subsequent motoring will select a steamer-rug coat for rough weather and to insure the

is convalescent from *mal de mer*. They are finished around the bottom with the natural fringed border of the rug, and show the same on one edge of the revers; a single button or frog placed low on the left front serves for the cross-fastening. Naturally, they are a trifle clumsy for deck-walking, and find their greatest usefulness in the depths of a reclining chair. In selecting a coat of lighter weight, the loosely

travel. Long, loose dog-skin gloves, or those of chamois or chamoisette—preferably in pale yellow—will be found indispensable for traveling, and rubber soles and heels will add much to one's comfort in deck-walking.

#### APPROPRIATE FOR YACHTING

For yachting suits, the simplest styles are always the best. An admirable one was made of marine blue chain homespun in one piece, and had a kilt skirt set on at the hips, rather in the Moyen-Age style, but with the difference that the cuirass, instead of opening in the back, opened down the left side with black frogs. A straight tailored band was added where the kilt was joined. It was cut out round in the neck and was intended to be worn with a chemisette and half-sleeves, either of white lingerie, or of self-colored foulard figured in a color. It will stand the wind and waves admirably, I am told. Being so easy to adjust, such a gown would fulfill its purpose perfectly, and the hip-length nautical jacket was as fit for its specific office as the middy's service coat which it resembled. This jacket was also ornamented with black frogs; and a Tam o' Shanter with drooping brim was trimmed on one side with black ostrich pompons—a decoration which was not only smart but could defy any sort of weather. In the matter of bathing-suits, there is always a latest word to be said, for the season is short and novelty is appreciated. The Russian model of a short princesse made attractively in polka-dotted surah—white on black is a good selection, or red on dark-blue—and answers excellently well for the water-dip. Gray Sicilienne with red frogs is another good combination, but black-and-white pekiné satin is the prettiest material imaginable for this purpose, and quite ideal for charm and becomingness.

#### A BONNET FOR THE STRAND

For protection from the glare of the sun on the beach, a leghorn hat transformed into a poke bonnet is indispensable. One that I have had sketched was turned up sharply in the back and trimmed elaborately in chameleon ribbon showing tilleul, lavender and rose. Its pretty coloring commended it for wearing with lingerie dresses, and its quaint shape suggested young and lovely faces.

#### SMART TAILOR-MADES

A hat of another genre was worn with one of the smart tailor-mades which in crêpe charmiene, foulard, and cachemire de soie have become a veritable furore.

(Continued on page 48.)



The figure in the background is wearing an oddly cut gown of crêpe charmiene, and the other sketch is of a smart foulard quaintly trimmed with frills of lace

necessary warmth (for even in midsummer the chill is felt), and she will also have another one for comfort and smartness in the automobile which is more utilitarian and less conspicuous in fabric. For this purpose the semi-fitted long coat of shepherd's plaid in black-and-white, or one of dark-blue chevriot brightly lined, or any of the coarsely woven, mannish mixtures will prove acceptable. The pongee coats lined throughout with Persian or polka-dotted foulard are exceedingly tempting, with their wide Directoire revers that extend back to form a hood-cape, the edges being turned and held with pongee buttons.

#### AS TO AUTOMOBILE COATS

The steamer-rug coats have the cachet of novelty. These tartan garments are made semi-fitting with raglan sleeves and are roomy and comfortable—a boon to one who

woven mixtures answer nicely for both purposes, although a cloth having a smooth face is always rather preferable for automobiling, to dispel the dust. One of beige-and-white novelty with beige satin lining and faced with beige broadcloth on the long revers would be an excellent choice, or a brilliant Persian-figured lining may be selected, according to taste; and one of the new cape-hoods may be added, ready for service when required.

The feminine voyager who is not suffering from sea-sickness will find great comfort in the draped toques of softly woven straw, and one that I saw in brilliant red with a ribbon garniture of black moiré bespoke its purpose eloquently. Another of soft brown with two-toned ribbon was equally good. These toques are made without a wire foundation, and will hold their shape despite the roughest usage entailed by



For country sports this jaunty little knitted suit is very attractive





PICTURESQUE DEVELOPMENTS OF THE TURBAN AND A CHARMING GARDEN HAT

BY ELIZABETH RHIND

FOR "FASHION DESCRIPTIONS" SEE PAGE 64





SUMMER AFTERNOON GOWNS OF FOULARD, CREPE AND VOILE

FOR "FASHION DESCRIPTIONS" SEE PAGE 64



# The WELL-DRESSED MAN

Fashion and Good Form in Outing Clothes—A Chance for Individuality Independent of Set Rules—Some Newer Styles at the Shops—A Brief Description of Correct Attire for Summer Sports

**A**LTHOUGH we are apt to have a sort of vague idea that the word outing, as used in connection with dress, should imply something radically different in style from what we wear in the everyday course of our business lives, except as it applies to such particular sports as tennis, golf, riding, sailing and the like, the general forms of which are fairly well established and known, what it really means is simply a comfortable, easy, informal and, in a sense, more or less negligée character of attire. It does, no doubt, exclude the stiff hats, the more formal suits, the starched shirts, high collars, black boots and

An example of the wide-end tie

never-absent gloves of more precise urban convention, but it does not countenance as good style any degree of unconventionality or foolish absurdity that may be flaunted in its name, or for which it may be made an excuse. In informal things there are fashions as well as in formal, but the quality of good taste and of good form, which means suitability for the purpose intended, is of vastly greater importance than exact design, pattern or material.

## SUMMER OUTING SUITS

In the matter of suits, for example, it may be said that any sack suit of light summer fabric and easy cut—whether flannel, serge, homespun, mohair or pongee—is an outing suit. One need not feel in the least called upon to have it made according to any one particular design in order to let the world at large know it is intended to be such, yet on the other hand one may, if one like, have it made without waistcoat, or with patched pockets, and the trousers, whether or not turned up at the bottom, should be of the hip variety, with



Flannel outing shirt with soft collar of white cheviot and knitted tie

belt loops and small buckles at the sides of the band. At the more fashionable summer colonies for several seasons past plain white flannel has been a material especially in vogue, and the pongees and silk and linen mixed fabrics have had a restricted use, but light mohairs are coming in, and there are signs of a revival of the delicately striped flannels, somewhat on the order of that of which the trousers illustrated on this page are made, but with narrower lines. The coats of these suits are either entirely without lining or only skeleton lined, so that the pockets are of the patch variety, and these are sometimes covered by flaps, or finished with buttons. Then, too, the striped flannel "blazer," which, as may be seen by the photograph from one shown at a leading New York shop, is almost identical in style with that so much in popular fashion some twenty-two or three years ago,



Dark blue and white blazer, a style again coming into vogue

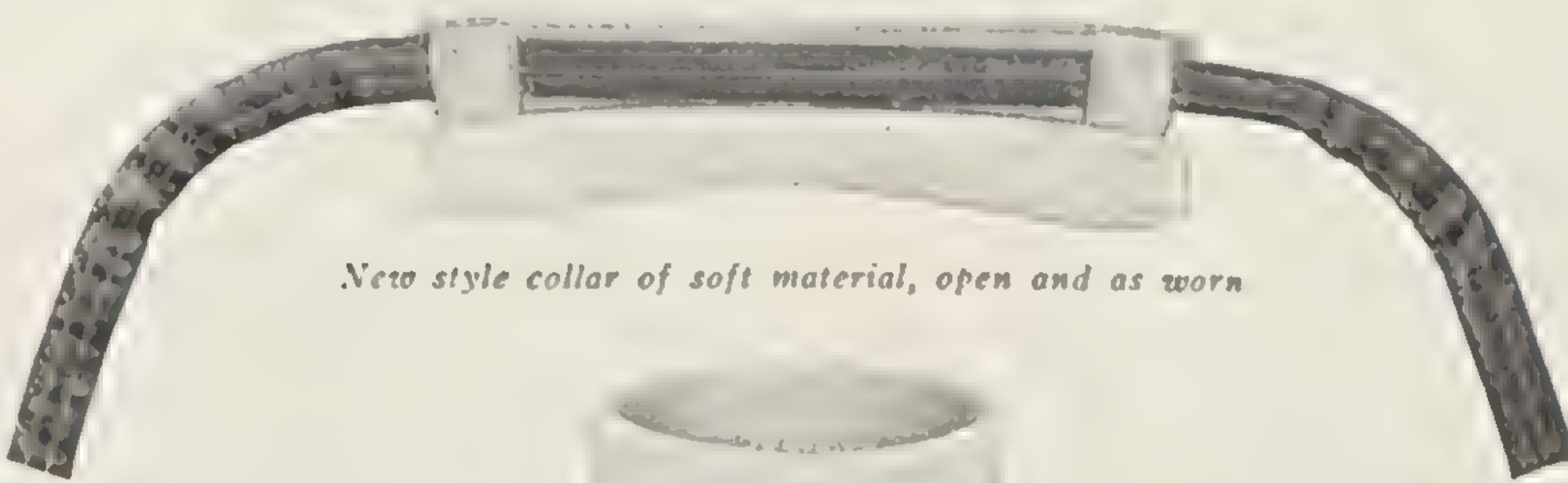


Norfolk coat of English worsted—the most distinctive thing of its kind

## SPORTS IN GENERAL

For tennis plain white flannel trousers are rather more fashionable than those with stripes, and the shirts should have attached collars, preferably with long points finished with small buttons. When hats are worn at all, those of white flannel or duck are the best, and the stockings should be of fairly heavy wool, the shoes of white duck or buckskin, and the belt of black or tan leather. For golf the same general form of dress will answer, but here striped flannel trousers seem to be as usual as plain white; the shoes are often of tan leather with spikes in soles, and knit waistcoats and sweaters and soft detached collars and neckerchiefs are frequently worn. The dress for summer motoring has resolved itself to a simple matter of golf cap, good style duster and leather gauntlet gloves; and that of yachting, except in its regulation or formal styles as affected by club membership, rank, etc., is largely a mere question of dark blue serge or flannel, white duck and good common sense. Riding has a number of styles, and the dress for fishing, though including many more or less distinctive coats, etc., and depending somewhat on the kind of work to be done, is less a matter of fashion than of practical fitness.

How.



New style collar of soft material, open and as worn

while almost certain to become a general fashion again, may this year be worn with distinctly smart result for golf and tennis. They may be had in more or less wide stripes of two or more colors, as well as in dark flannels with narrow lines; in plain dark greens, blues, etc., and with white trousers, white shoes, and ties and hose to match, their effect is excellent.

## FOR THE MOUNTAINS AND REAL COUNTRY

The Norfolk jacket, although less suitable for the summer resorts along the coast, is another old style of outing coat much to be advised for the mountainous, or real country sections, as distinguished from those of more or less formal life, and for it the Scotch and English homespuns, tweeds and other mixed cloths are always the most stylish, especially when the knickerbockers, which should be cut full and baggy at the knees, are of the same material. Indeed this suit, however much it may seem to have gone out of popular vogue in latter years, is perhaps the best that has ever been designed for fishing, shooting, tramping and general knockabout dress in the country. With it stockings of mixed worsted in some harmonious shade are better than the cloth or leather puttees, save when the latter may be used for some such purpose as riding or shooting, and a touch of smartness is given by wearing brown or gray boxcloth spats that reach a bit higher on the legs than those usually worn for street dress.

## THE LATITUDE IN STREET DRESS

As we look back over the past year we see that there is little real change in fashions, but that each season there is more latitude, and more chance for individuality of taste and distinctive effect in the matching and contrasting of colors, which is quite independent of prescribed rules of form, and which finds its easiest expression in summer dress. The colored hat-bands, the various shapes of neckties, from the very straight and narrow four-in-hand to the flowing-end scarf of bright-colored silk; the dark and delicate shades in hosiery; the

innumerable styles of shirts in flannel, silk and other materials of every possible shade and pattern; the black, brown, light tan, gray and dark green belts; the white and tan shoes; the flannel suits and waistcoats—

even the sporting watch-guards, pins and cuff links—all offer possibilities quite outside any question of mere fashion, as established by use. It is the taste in their selection and the knowledge of how to combine them, and when to wear them, that makes smart dress. And above all I believe it is simplicity and faultless grooming.

## SOME NEWER STYLES

On this page is shown a photograph of the Norfolk coat of worsted that has already been referred to in articles under this title, and without doubt it is the most distinctive of the sweater styles, as well as one of the most stylish and practically serviceable outing garments ever turned out. Made of heavy English worsted in mixed brown, dark green and gray shades, it is an especially smart jacket for golf, shooting, boating, etc., and as only a few such coats have so far been imported, there can be no question whatever of its exclusiveness in this country.

In outing shirts, of which a good, simple model is illustrated, there is nothing that merits special mention, but there are one or two new soft collars worthy of note, and among them that shown open as well as with necktie tied, has a novel feature in the wide loops underneath the fold through which the necktie runs, and a thin strip of celluloid which, if desired, may also be slipped through the loops under the necktie. This holds the collar up and prevents wrinkles in the flannel or other soft material of which it is made, besides doing away with the safety-pin in front. Indeed even without this stiffening the soft collar of usual make, such as is shown with the shirt photograph, is better when the front is not pulled together—not so much as a matter of looks, perhaps, but as a matter of style.

Another revival of fashion may be seen in the wide-end four-in-hand neckties—some of them much broader than that illustrated on this page—and many of the leading haberdashers are again showing the bright-colored silk neckerchiefs for golf. But taken all in all, the general forms are much as they have been for years.



Striped flannel trousers. Whole suits of such materials are again in fashion



## SEEN on the STAGE

A Notable Revival of "Caste"—Ibsen's "Little Eyolf" Opens Mme. Nazimova's Theatre—Good Fun in "A Matinee Idol"—"The Spitfire" A Series of Ridiculous Situations and "The Call of the Cricket" Hopelessly Weak

IT is over forty years since "Caste" was first produced, but its revival at the Empire Theatre a few evenings ago served to show that none of its qualities of tender, human appeal have been lost in the ageing. If there is one test by which the fibre of a play can be judged it is by presenting it to other generations than that for which it was written. Tom Robertson's comedy is not of our time, or people. Its characters are often made to say and do things which smack of the artificial, and many of the "asides" interrupt the continuity of the action, yet for all this "Caste" still rings singularly true.

Fortunately, Charles Frohman's production comes at a time of year when it is possible to select a company of players able to do justice to such an undertaking, and, largely because of this, the performances have made a deep impression upon those fortunate enough to witness them. Marie Tempest, George P. Huntley and Graham Browne have never been placed to greater advantage, and Elsie Ferguson improved in her playing the second night, after she had suppressed an apparently unintentional desire to give an imitation of herself in "Such a Little Queen." Julian Royce, though competent, was little more, and Edwin Arden, in an important rôle, unfortunately failed to suggest the salient qualities of the character he represented.

Nevertheless, one forgot Mr. Arden's shortcomings early in the evening, for the others, including Maud Hilton, came effectively to the rescue. The irresistible "team-work" of the three stars of the occasion carried everything beyond the range of unfavorable criticism, and the final curtain dropped before an audience which had thoroughly demonstrated its approval. Although the play itself was in this case very much the thing, so were the players, and the division being so nearly even made for a nice, artistic balance that is too infrequently met with in the theatre nowadays.

Whether Miss Tempest's *Polly Eccles*, Graham Browne's *Samuel Gerridge*, or the *Eccles* of George Huntley shone highest would be difficult to say. Popular vote probably would have awarded to Miss Tempest the honors of the performance, and it must be confessed that her finished methods made the rollicking, good-natured dancer as breezy, captivating and natural as was possible. Her by-play was spontaneous, and not a point of her comedy missed appreciation. One forgot *Polly's* vulgarity because she was so loyal.

Yet, when the good-for-nothing, rum-drinking *Eccles* made his appearance Mr. Huntley's deftness was not to be denied. Just why this exceptionally gifted player should have been so long wasted on musical comedy is hard to understand. It is true that he chose to subordinate the maliciousness of the character, and thus we saw in him only an object for pity, but the various sides of the old reprobate's nature were faithfully displayed and every illusion he created was well nigh perfectly suggested, and as admirably sustained.

Again the simple honesty of *Samuel Gerridge* gripped the sympathies hard. This plain man had eyes for no one but *Polly*, and those she loved, and as Mr. Browne played him, he was a character who lived. No prettier sentiment has been seen on a stage this season than that in which he staggers into the little house in Stangate, half-concealed beneath the table he has bought for the home he and *Polly* are to occupy, and the delight which the unselfish chap shows on announcing that he has bought a shop is almost pathetic.

Some of the subtle touches needed to lift Julian Royce's *Captain Hawtree* to the level of the other impersonations were

missing, but still the performance was adequate. His fellow aristocrat, brother officer and chum, *George D'Alroy*, lacked the boyish impetuosity which should have been present, but Mr. Arden is not a temperamental lover, and was therefore unable to supply the qualities the rôle required. *Marquise de St. Maur*, *George's* mother, was in the competent hands of Maud Hilton, and *Esther Eccles*, *D'Alroy's* wife, was naturally and easily done by Elsie Ferguson. That differences in caste may be wiped out through love is here proved beyond any shadow of doubt.

### "LITTLE EYOLF"

WHEN Mme. Nazimova made her first appearance in this city several years ago, her individual peculiarities created an impression. She was different from other players of her sex, and the little tricks she indulged in, together with her emotional outbursts, caused the public to regard her with more than usual interest. And so when, after an absence from New York of two seasons, she recently returned to open her own theatre with, and in, Ibsen's gloomy "Little Eyolf"—a play steeped in calamity of the direst sort—she found the same attitude. Mme. Nazimova is a clever woman. She knows when to take advantage of big dramatic moments, but in her desire to make unusual effects she is inclined to destroy the illusion she seeks to create by becoming over-theatric.

In "Little Eyolf" she never loses an opportunity to indulge in the innumerable mannerisms of which she is so fond. That she touches the interest of her hearers is beyond dispute; that her jerky gestures, singular poses and oftentimes strident tones pierce the chord of responsiveness of her audiences we frankly admit. But on the other hand she seldom moves our emotions, for the simple reason that genuineness of appeal is missing.

The play undertakes to teach a lesson to wives in the direction of unselfish devotion, but such a woman as Mme. Nazimova portrays is an undesirable member of society, quite aside from the harmful influence she exerts in her own family. Being of a jealous nature, she has come to love her husband with a fierceness that brooks no interference, even from their own son, Little Eyolf. The boy is a cripple, made so by the neglect of his parents in leaving him lying on a table, from which he has a terrible fall.

At the time the play begins *Alfred* determines to abandon his life's object of writing a great book and to give himself up wholly to making his son a great man. At this his wife protests in a burst of frantic rage—not even allowing his own son to come between her and the man on whom her affection is lavished. In the midst of the quarrel word comes that a boy is drowning in the fjord, and when afterward Little Eyolf's crutch is found floating on the water, the husband and wife are prostrated with horror and grief. The action of the play then carries the two still farther apart, until *Alfred* becomes set in his determination to separate from his wife, but gradually they come to see the path which they feel destiny has chosen for them to tread, and ultimately their lives are turned to higher things and united in singleness of purpose.

The character of *Alfred's* half-sister, who proves to be no blood relation at all; of the engineer who builds roads, and of the old woman "rat-catcher," are incidental to the development of the story, but the worth of the story as a play must be gravely questioned, because its mission, as viewed from any standpoint, is not sufficiently strong in a single respect. *Ida Conquest*

Alla Nazimova, from a portrait sketch by Jean Parke



as the half-sister was moderately effective; Robert Haines, in the rôle of the road-builder, sounded a rugged note, and the remaining character of the "rat-catcher" was capably interpreted by Gertrude Berkeley, but Brandon Tynan's *Alfred* was somewhat overdone because of the player's misuse of elocutionary methods. As for the theatre itself, it is a small, comfortable and prettily arranged playhouse, admirably suited to plays where close intimacy between performers and audience is essential.

### "A MATINEE IDOL"

**T**HAT old-time favorite in the realm of fun-making, De Wolf Hopper, has returned to Broadway after an extended absence, and on the first night apologized for his oversight in not wearing tights, in a carefully prepared speech. But the "loose feeling" of which he complained to the patrons of Daly's Theatre did not in the least appear to diminish his gaiety of spirits.

Just why the musical comedy chosen for him should be called "A Matinee Idol" is not quite apparent, for the book—by Armand and Barnard—is stated to be after Moliere's "Le Medicin Malgre Lui." But the music, by Silvio Hein, and the lyrics, by E. Ray Goetz and Seymour Brown, are moderately bright, and taken altogether, the result is entertaining, and capably suited to the quick-fire methods of the star.

Mr. Hopper is no longer as young as he was in the erstwhile days of "Wang," and his agility has somewhat decreased by age, but for all that he is as much a laugh-provoker as ever, and his loquaciousness is inimitable. Indeed as an American tragedian, out of work, cash and food, and in search of a position as teacher of elocution in a French seminary for young women, the reciter of "Casey at the Bat" is thoroughly in his element. Early in the first act he masquerades as a physician, responding to a call to prescribe for the son of the proprietor of the seminary, who is shamming illness in order to be near the girl he loves, and, as might be imagined, there is opportunity galore for humorous situations.

The remainder of the action is made up of cases of mistaken identity; the reuniting of two long-separated hearts—beating in the breasts of *Medford Griffin* (Mr. Hopper) and *Mabel Burton* (Louise Dresser)—and specialties contrived to fit the scenes. Though much of the music is astonishingly reminiscent, the songs "Loving Ways," "I Will Always Love You, Dear," "Hypnotic Waltz," and "Put on Your Slippers, You're in for the Night," proved most popular. Miss Dresser, who has grown heavier than when last seen here, is comfortably good natured, even though weak of voice, and Joseph Santley, as *Dick Allen*, the seminary owner's son; Ethel Green, in the part of *Lucy Gray*, his sweetheart; and Georgie Mack—a diminutive player, clever in a modest way—as *Jimmie Grant*, the man of all work for *Griffin*, are all capable. "A Matinee Idol" is thoroughly harmless.

### "THE SPITFIRE"

**A**LTHOUGH Charles Cherry is a capital light comedian, whom during the past few years New York playgoers have seen in several rôles that were quite to his liking, as *Bruce Morson*, in Edward Peple's "melodramatic comedy," "The Spitfire," he appears to hopeless disadvantage. Indeed of all the inane, ridiculous concoctions that have been rigged up for stage use, this improbable and uninteresting one that dragged wearily at the Lyceum Theatre through four acts, to a shipwrecked conclusion, in which the heroine's (and the play's) last line is "Father," is the worst.

At the start the villain and his "fac-totum" appear on the deck of *Marcus Girard's* yacht, *The Spitfire*, lying at anchor off Calais, and by means of forged telegrams persuade the captain and *Valda Girard*, the daughter of the owner, to sail for New York. Directly after they are under way a fight takes place on a nearby tug, and a man is thrown into the water and rescued by the crew of *The Spitfire*, against the wishes of the villain, *James Ormond*, who fears that the apparently drowning person is the one who has been robbed of valuable gems the night before by his hirelings.

Of course it turns out as *Ormond* expects, and *Morson* climbs up the companion ladder with a triumphant grin that bears ill for the scoundrel he is pursuing, but just how this heroic young man is able to emerge from the water and be so little affected by its dampness is a puzzle. Later

he gets into difficulties with the bad-tempered *Miss Valda*, who consigns him to the tender mercies of a mate who is one of "the gang," with the result that both soon engage in a fight; in which *Morson's* prowess thoroughly wins the already half-bestowed affection of the heiress, and a few days later the yacht reaches Fire Island, and is boarded in a storm by *Mr. Girard*, who has rushed across the Atlantic in a

### "THE CALL OF THE CRICKET"

**E**DWARD PEPE seems to have been unfortunate with his lately produced plays, for still another one—"The Call of the Cricket"—which was given at the Belasco, has missed the lane of success. Perhaps the author miscalculated in measuring his in-

ous paths, and the more so because she works so hard to hold up a manifestly weak play.

A Kentucky girl flirts with the brothers of the chum she is visiting in Larchmont, and so "fusses" the fiancée of one of them that she breaks her engagement. Although this brother is supposed to be possessed of a level head it develops that he is not, for in a spirit of pique he marries the cricket, who straightway begins to chirp, but presently stops, when the "catty" individual informs her the real reason for her husband's proposal.

A ludicrous attempt to "inject" Southern atmosphere in to the play bobs up when *Rosalie's* uncle arrives from Kentucky, learns the truth, and suggests that she return with him to their own land, but the farewell is turned into a confession of love, and *Norman Marsh* takes down the barrier he has erected by claspings the cricket in his arms. A more unlikable sort of chap we have not had presented to us in a similar rôle this winter, and in point of fact, had it not been for the breezy efforts of William Harrigan, as *Sam Shepherd*, the evening would have been lost. "The Call of the Cricket" is certainly too faint to carry far.

### OLD PLAYS REVIVED

**F**RITZI SCHEFF is shortly to appear in a brief early summer season of a revival of "The Mikado." Miss Scheff will be *Yum Yum*, Louise Gunning will have the rôle of *Pitti-Sing*, and a former member of the Metropolitan Opera Company, Josephine Jacoby, will sing *Katisha*.

Revivals of old favorites in things theatrical are very much to the fore just now. At the Lyric Theatre a notable company of well-known players are giving "Jim the Penman" with all its old-time melodramatic effect. In the cast are Wilton Lackaye, John Mason, Ernest Glendenning, Marguerite Clark and Jeffreys Lewis.

Rose Stahl, as *Patricia O'Brien*, in "The Chorus Lady," is playing her farewell engagement at the Academy of Music. With the close of Miss Stahl's engagement the famous old Academy of Music will close its doors as a playhouse and hereafter will become a moving-picture house, it having been leased for this purpose for a term of years.

### THE DRAMATIC UPLIFT

**A**MONG changes wrought by modern metaphysical activity, none is more marked, perhaps, than that for the better in dramatic art. So far from deploring the taste which relegates Shakespeare to the reading-table, it should be regarded as higher than that which obtained when his plays were more in demand—when actors won renown by violent depictions of rage, jealousy and revenge; when sword-play was a feature of even the average dramatic performance, and when, as old playgoers tell us with pride, "the very rafters shook." Shakespeare was probably never more generally read than now; but the gentler thought and greater general culture, while enhancing appreciation of his many-sided genius and his matchless artistry of words, has inevitably lessened the desire to see his more serious works acted, or even some of those written in the lighter vein. Indeed, nowadays the manager who ventures to give one of the latter the sumptuous setting deemed requisite to make Shakespeare attract at all, gets little encouragement to do so a second time. Within the past few years one recalls a staging of "A Midsummer Night's Dream" on which a fortune was spent, and although a comedian of world-fame played the part of Bottom, and other famous persons the other leading characters, the piece received so little support that it had to be taken off after a brief season.

The dramatic upward trend began in this country about ten years ago with the production of the medieval morality play of "Everyman." And this quaint reminder that mortal material life is not real being has since been played in all parts of the United States, where—more especially at the schools and colleges—it has doubtless had a tremendously beneficent effect on youthful mentalities. Almost every season from that time on has been marked by the success of some production of serious ethical import and value—and this when pretentious productions, along conventional lines, were getting lukewarm receptions.

But the decidedly higher note was sounded in March, 1908, when the Kennedy play,



Photo by Moffett Studio.

Louise Dresser as Mabel Burton in "The Matinee Idol"

fast liner to intercept the persons who have stolen his property. Declared an impostor by the indignant owner, *Morson* is bound, preparatory to being trussed up, when *The Spitfire* is wrecked, and everyone but *Valda Girard* rushes to escape in the boats. This young person, however, remains to free the adventuresome *Morson*, and they reach the deck to find that they are deserted. Then *Valda* is washed into the sea, from which she is neatly rescued by her admirer, and shortly afterward the yacht is lifted by a kind wave and deposited on the Jersey coast, and all is well. Ruth Maycliffe, as the heroine, is artificial and tiresome, but the play itself is so palpably improbable, and so lacking in real interest, that no cleverness in acting could redeem it.

Ingredients, although the quantity of saccharine with which the production was overlaid was not the only thing that tended to handicap it, for it was weak in construction, commonplace in its argument, and further weighted with a dialogue too indifferent to endure. Apparently the play was built around a sweet-girl rôle, specially constructed for Mabel Taliaferro, who has recently for some reason shown a predilection for parts of this variety. A few years ago this young woman was doing admirable work in parts of distinct worth, and her future was conceded to be more than ordinarily promising, but of late she has dropped into a sing-song monotony of speech which is fast damaging her equipment. *Rosalie*, the dear, forgiving little cricket, carries her along the same danger-



"The Servant in the House," was first produced. In it (so critics and the public alike have declared) the dramatic moral apex was reached, and that consciousness was ripe for it was proved by its instant success—the most pronounced, indeed, of the season. There were some, even among those attuned to its import, who declared the stage no fitting place whereon to present a figure typifying the historic Jesus, but such had either forgotten, or never known, that religious instruction from the stage, so far from being a perversion, is in fact a reversion to the original use of the stage in its modern, as differentiated from its classic, manifestation. When "Everyman" and kindred moralities first came to be the masses of the people were too unlettered to understand and apply the lessons sought to be imparted by religious teachers. So moralities expressed in the common tongue were acted on stages outside, just as the graphic and plastic arts were invoked inside church edifices, as aids in pointing lessons uttered from pulpits by learned teachers in learned tongues. Wagner, the master of modern stagecraft, and Ibsen, the next to him in importance, conspicuously insisted that the mission of the stage was to instruct and uplift, rather than to amuse. In connection with "The Servant in the House" one critic said that the average modern individual is afraid to be serious, and of the play itself, "it is neither a sermon nor a tract, but a statement of applied religion in terms of the drama."

But the broader scope, the more metaphysical tenor, is shown in "The Passing of the Third Floor Back," by Jerome K. Jerome, a play that has been the most conspicuous success of the current dramatic season in New York. It has caused serious persons to wonder what will be the next uplift from across the footlights, that for so long have been merely a line of demarcation between the frivolous materialism in so-called actual life and that in mimic life.

Of the seven characters in "The Servant in the House," all but one are knit together by traditional family ties. One of three brothers, having gone to the far east in his youth, returns on the day the drama depicts, disguised in the picturesque costume of the east, and takes the place of butler to his younger brother, an English clergyman, while the third unfortunate brother comes the same day to do some work on the rectory drains, and those of the church adjoining. The state of things disclosed makes the play a scathing satire on scholastic religion. But the Jerome play satirizes no institution, but softly uncovers and de-



the impressive robed figure of The Servant, the Jerome play achieves the greater effect amid the most sordid surroundings. Moreover, while the Kennedy play says much of The Brotherhood of Man, The Family somehow dominates the allegory by contrast with the Jerome play, in which, without being mentioned, The Brotherhood becomes a fact. The family of tradition is represented in the latter by a man and wife and daughter, and eight of the twelve characters are fragments of as many disintegrated families, leading discordant, self-seeking lives in a London boarding-house.

The story is so simple that he who runs may read it. The shrewish, double-dealing landlady complains to her parlor-maid of the prolonged vacancy of a room. The girl suggests a window-sign. The mistress forbids it, because she says it will cheapen the house. The girl, nevertheless, puts the card in the window, and this the humblest member of the household—workhouse born, and who has won even to such a place as she has only by great tribulation—is the first, disobeying material law, to reach out for something better than she has ever known. Truth, seeing the sign, comes. She who first invited him, and who opens the door to let him in, is the last to whom he speaks, in going, and she stands in the radiance his presence has left when the door finally closes upon him.

The husband and wife, at variance about everything else, are agreed on the plan to marry their young daughter to a rich ex-bookmaker, resident in the house, and, though shrinking from it, the girl is drifting toward the union. She fears the poverty of a marriage with the artist—also a fellow boarder—whom she loves, and who loves her. The one picture in the piece is where the girl comes, late on the night of the stranger's arrival, to the drawing-room, perplexed, she has come there to be alone, and she enters the closet to pray. The stranger stands there. One scarcely sees him, and understands that the girl sees no person, but only Impersonal Truth of whom she asks guidance. With her lifted face, her flowing gown of old blue, she vividly recalls Rossetti's painting of the Blessed Damosel.

The painted lady, the social pretender, the public entertainer, the Jew, are all represented, and Truth speaks to the Jew most emphatically of all, reminding him of the nobility of his race, of which he is ashamed.

The delicacy and sincerity of the art of Mr. Forbes-Robertson, who plays The Passer-by, holds thought unswervingly to the idea of Truth, and the performance realizes that unity of play and players which makes



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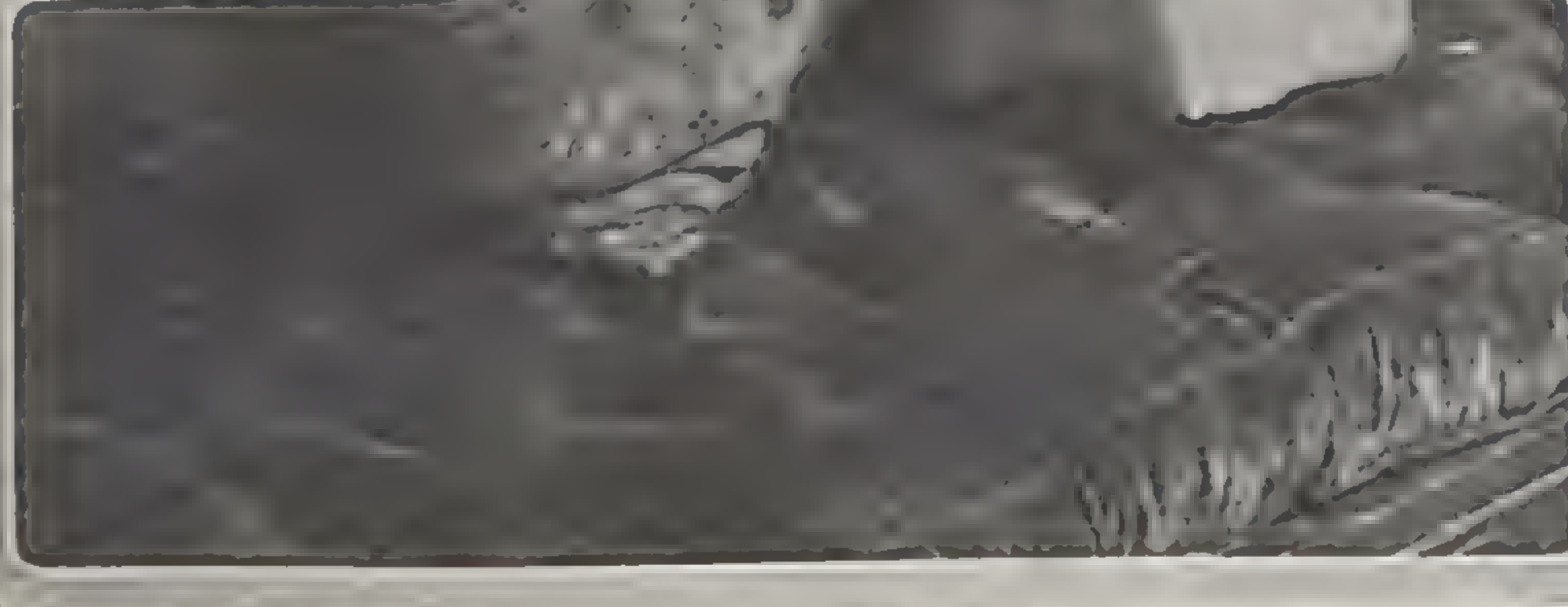
*The suitors of Polly (Marie Tempest) in "Caste"*

stroys the error in each individual reflection of mind. Gently bespoken by Truth—called in the play The Passer-by—each wakes to reality as being good, and at once begins doing good and getting good. And all this without a condemnatory word from the stranger, who comes no one knows whence—tarries a month, and then goes—no one knows whither. His mission is affirmative. He does not assume to make these people good. He assumes them to be so.

Whereas the former play has the advantage of the picturesque setting of a rural English rectory, the atmosphere of the Established Church, assured conditions and



*Edwin Arden and Elsie Ferguson in the same scene*



*Charles Cherry and Ruth Maycliffe in "The Spitfire"*

for the most sublimated art. When it is over one realizes that the oft-declared "impossible" has been done, for an audience has sat absorbed in a play almost totally devoid of action—a play that is mostly talk, and that has only one shabby scene. Moreover, a play in which few of the audience have noticed the absence of mountings and costumes, and the utter omission of climax.

Such a run for such a play seems sufficient evidence that people are at least beginning not to be afraid to be serious. It also proves that ethical unresponsiveness is not so general as many would have us believe.





THE SERVICEABLE LITTLE GOWN FOR THE SHORT TRIP TO TOWN

FOR "FASHION DESCRIPTIONS" SEE PAGE 64





MR. AND MRS. ANDREW ROBESON SARGENT



MR. AND MRS. G. M. HECKSCHER AND MISS CONSTANCE PRATT

MRS. LOUIS NEILSON  
MISS HADDEN  
MR. AND MRS. ELLIOTTMR. CHARLES INMAN  
MISS HILDA HOLMES  
MISS ALICE ANDERTON

MRS. GORDON DOUGLAS, MR. NICOLL AND MRS. WILLIAM BEVERLY ROGERS



MR. F. B. VOSS



MR. FRANCIS APPLETON AND MRS. PAYNE WHITNEY

AT THE SPRING MEETING OF THE ROCKAWAY HUNTING CLUB





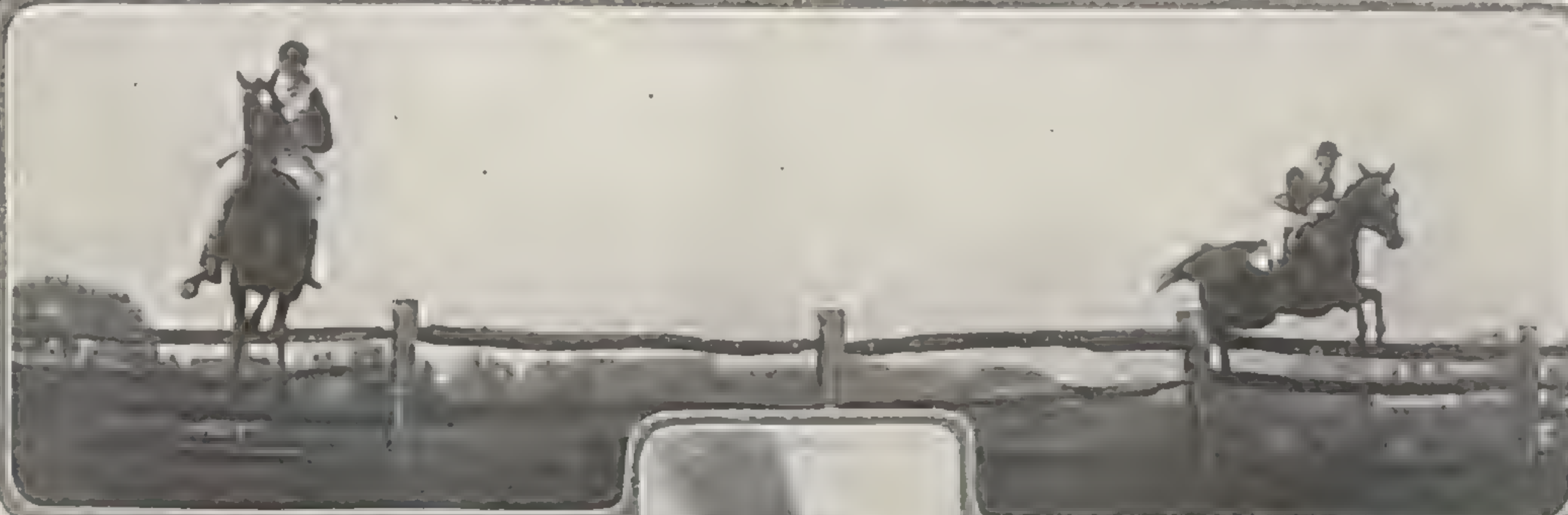
MRS HOWARD BROKAW, MRS. WM. RAYMOND, MRS. AND MR. ALFRED L. MORRIS



MISS GLADYS ROOSEVELT AND MRS. CHEEVER



MISS DOROTHY KISSEL  
MR. BENJAMIN NICOLL  
MRS. EMILY LADENBURG



DR. AND MRS. HAYDEN  
AND THEIR DAUGHTERS;  
ALSO MRS. BLADEN AND  
MISS AMY MILLS



MR. JOHN G. MILLBURN, JR., MISS CLAIRE BIRD AND MRS. OLIVER BIRD



MISS DOROTHY  
TAYLOR



MR. SEWARD CARY, MRS. JAMES EUSTIS AND MISS DE COPPET

HELD AT CEDARHURST, L. I., THE LAST DAY OF APRIL



# "S and X"

## VOGUE'S NEW DEPARTMENT

VOGUE constantly receives letters like those reproduced on the opposite page. For a long time we have been wanting to do something definite for the writers of such letters. Now, in our new "S and X" (Sale and Exchange Department) we are going to do so.

Every English publication for women, we find, has two or three pages each issue given up to a swarm of tiny advertisements—personal messages from reader to reader—private notices of their personal wants. (The advertisements up and down the sides of this page are all taken from a single issue of one of these English papers.)

As you see, whenever any English woman happens to have anything she wishes to sell—or wishes to buy something at a bargain—or wants to exchange something she has for something she hasn't—she writes to her favorite paper about it. For a few shillings her want is at once made known to thousands of other women and the work is done!

We have long felt that Vogue's readers would welcome some such clearing house. Among our thousands of subscribers must be somebody who is at the very moment actually looking for something you would be glad to dispose of. And somebody, too, that can furnish you with exactly what you are looking for.

Because we believe that such a private market place where all may meet will be a real service to a great many, and of interest to all we are going to open an "S and X" (Sale and Exchange) Department in the issue of Vogue dated July 1st, 1910.

Sooner or later, you are going to find it convenient to make use of this department we are putting at your disposal. But haven't you something to advertise in it immediately—in the very first issue?

As a special compliment to those of our readers who are first to realize the value of this new department, we are going to print *absolutely without charge*, the first fifty advertisements that shall come in to our "S and X" Manager. If you have anything you would like to sell or exchange—or if you can think of something you would like to buy at a reasonable price—you can avail yourself of this service without any charge. But remember—only the first fifty answers received will be published free. Thereafter, the following rates will apply to every advertisement published in the "S and X" Department of Vogue.

### RATES

For the first 25 words or under, \$1.00; additional words, 5 cents each. Price when given (as \$4.50) counts as one word; in giving dress measurements, etc., six figures count as one word. Compound words count as two. *The correct remittance must accompany each order.*

### RULES

1. All notices must be in the Vogue office, 443 Fourth Avenue, New York, not later than three weeks in advance of date of issue. Thus, a notice intended for the issue dated July 1st must be in our hands by Friday, June 10th.
2. Write each notice on a separate sheet of paper on one side only. Give your full name and address, which is for our information only and will not be published.
3. The right is reserved to revise or reject any notice.
4. The "S. & X." is conducted for the exclusive use of our readers, and the advertisements of dealers will not be accepted.

#### RULES FOR ANSWERING ADVERTISEMENTS

1. Place your reply and a copy of the advertisement you are answering in a blank envelope. Write in the corner of this envelope the number and date of issue of the advertisement (e. g. No. 45A, July 15th, '10). Then fold this envelope and enclose it in an outer envelope

addressed to us thus: Manager, "Sale & Exchange," Vogue, 443 4th Avenue, New York. Immediately on its receipt Vogue will forward your reply to the advertiser.

2. The right is reserved to open and decline to forward any reply.

3. No remittances should be enclosed in the reply or in the outer envelope. If sent, they will be at the sender's risk.

4. When there is no response it must be assumed that the offer is not acceptable or that the articles are already disposed of.

### DEPOSIT SYSTEM

In order to facilitate the sale of articles advertised we will receive on deposit the purchase money for articles valued at \$5.00 and upwards. This money will be held by us until the sale is concluded, when the money will be forwarded to the advertiser. If the article is not accepted the money will be returned to the depositor, as soon as the article has been returned in good order to the advertiser.

1. Deposits should be made by Post Office or Express Money Orders. Cheques on your local bank should be accompanied by ten cents exchange.

2. Acknowledgment of the receipt of the deposit money will be promptly sent to both parties. Authority to part with the money deposited should be sent us by both parties; but if either party fails to send this authority we reserve the right to return the money to the depositor at any time after seven days have elapsed from the date of its receipt by us. Such return must be held to be a full discharge of all responsibility assumed by us in the matter.

3. Express charges, etc., must not be included in the deposit. *All goods must be prepaid by the sender.*

### SAMPLE ADVERTISEMENTS FROM AN ENGLISH MAGAZINE

1733—Through mourning, sisters would dispose of green Norfolk costume, pretty hat matching; 18/6, 22, 34, 40. Green costume, coat lined silk, hat matching; 25/—; 23, 35, 40. Pale green crepe blouse, trimmed cream lace, 6/—. White Norfolk jersey; 6/6; good. Large white silk hat trimmed with pink roses, and violets; 8/6.

6871—Amateur dramatic society disbanding, number fancy dresses, ladies, Japanese, (Geisha), Dutch, 12/6; Gentlemen, Jester, Pierrot, Chinaman, complete; condition new; 10/6 each.

6405—Lady requires Persian paw or astrachan coat; perfect condition; also kimono dressing gown in pale pink, blue or bronze silk; silk stockings any quantity; black; would take things quarterly if perfectly fresh, measurements 26, 34, 40. No rubbish.

1861—Young lady wants blue serge suit; waist 22, medium length; must be in good shape.

6764—Wanted, smart pretty frock for girl 15; also indoor shoes and walking boots.

9216—Large Saratoga trunk; on castors, never been voyage; bargain, 35/—; cost 45/—or what offers exchange?

9728—Gray and pink talking parrot in 30/-cage; comes out and perches on finger; what offers in cash? Must sell. Approval for carriage and reference.

1524—Complimentary mourning; just purchased, but not now required. Dress lengths; highest black satin merv, 55/—. Exceptionally elegant diagonal, satin striped brillantine, 25/—. Patterns sent willingly.

6831—Lovely spring Nattier hat, tagal brim, shantung gown, trimmed aigrette and bluebells; 10/—; cost 50/—.

Belgium—Villa, San Jose, Knocke-s-Mer. Private boarding residences. Four meals a day. French tuition free (conversational method). Rooms wanted. Hot and cold baths. Temperate climate. Noted golf course. Near Bruges and Holland. Very moderate—full particulars write to proprietress.

6545—Lady desires correspondence with another dressing smartly, living London, for evening frocks, coats, skirts, blouses, etc., must be by well-known makers, silk lined, perfectly fresh, unsoiled; reasonable for cash; 34, 21, 40. Approval required.

1551—Youth's evening suit; outgrown; worn twice; best tailor; 5½ gns.; take 3½ gns. Chest 34. Approval, postage.

1604—Wanted lady's fur-lined coat, length 56 in., bust 42; also fitch sable muff, or bear, suitable for Canada. Deposit if wished.

9197—Gentlemen's excellent golf clubs, two sets of five, good maker; rubber grips; 12/6 set. Canvas bag 4/—. Leather bag 6/—. Approval, carriage.

Half fees, 30 guineas (Worthing), for a few refined English girls to associate with high class school German boarders. Thoroughly refined, happy home. Careful training, excellent education, accomplishments. Large detached house. Beautiful garden, three courts, gymnasium. Bathing, all open-air sports—Box 212.

O454—Lady urgently requires home employment; embroidery, all descriptions; church trousseaux, layettes, buttons, initialing lace, painting in oil and water colors on wood, canvas, satin, etc.; doll dressing; bazaar orders executed; hand painted monograms or initials on note paper, plates.

On the bracing Cotswold Hills at Birdlip, with its magnificent views, facing the Vale of the Severn, to let comfortable house (entirely redecorated), with garden, three sitting rooms, six bedrooms. Rent £38. Rates very low. Stable or motor house and cottage if required. Apply G. H. Willis, Solicitor, 59 Chancery Lane, London.

6556—Wanted, becoming fancy dress; big girl 14, 5 ft. 3. Full description. Also pretty ditto for girl 8.

Somerset (near golf links sta.)—Lady's comfortably furnished house (semi-detached) to let for one year. Very moderate rent. Three sitting, six bedrooms; kitchen, bathroom. Small garden. Lovely country. Hunting. Box 365.

8299—Fine old Chippendale mahogany arm chair, carved Prince Wales feathers; tapered legs; splendid preservation 52/6. Photo.



6410—Wanted immediately, elegant reception gown, Rose du Barri, Wedgwood, or strawberry; latest fashion; 22, 35, 42; 45/— Washing cream satin blouse, lace blouse, fashionable, cream coat and skirt.

No Salary—Wanted, bright, energetic domesticated young lady to assist proprietress in her high-class boarding establishment. Good home. Treated as one of the family. References required. 8843.

8258—Three pairs Madras muslin curtains, long wide, exchange good standard lamp or sheets and serviettes.

Holiday engagement required as governess or companion. Good walker, cyclist, botanist. Travelling expenses and laundry. 8894.

9534—Will exchange 9-ct gold chain purse, value £8 for antique mahogany 6 ft. side-board.

1718—Absolutely new brown fancy tweed coat, trousers, waistcoat; best tailor. Cost 4 gns., take 2 gns. Approval for postage.

8270—Genuine Japanese Tea Set for six persons, egg shell china 15/—; pale colours; worth double. Approval, postage.

6813—Wanted, a pair of black riding boots, size large 7½; cheap.

9738a—Will exchange really good rose-trees, bush and climber, for anything useful, or sell cheap.

8302—Collector wants old Sheffield plate, antique silver, quaint old snuff boxes, and genuine old pewter.

Young lady as nurse for two boys, 4, 2, two elder children, away all day as boarders. Must be fond of children—0614.

Dorset—Comfortable house for Easter or Summer. Three reception, light bedrooms. Bathroom (hot and cold). Large garden. Trout fishing. Moderate rent. Box 359.

1581—Officer's wife, clearing wardrobe, has two dark blue bolero coats and skirts; 30/—; 15/— Reseda dress, 25/— Cream Alpaca dress 20/— Ditto bolero coat 10/— 24, 40, 33. Boy's eton coat and waistcoat, sleeve 15½; 7/6.

9168—Very handsome painting, Harlech Castle from Marsh; exquisite colouring; original value 2 gns.; sell 7/6; bargain.

6844—Black Melton cloth habit; West-End tailor; perfect condition; tall slight figure, 2 gns. Ladies patent leather riding boots size 4½, 15/— Smart pair new brown buttoned boots, 12/6. White crepe chine demi-evening dress, smart blouse, 22, 34, 42. Approval if carriage.

Golf—Lady with large house and grounds (borders of Cheshire) desires two ladies as paying guests. Splendid cycling. Within easy reach of eighteen-hole sporting course, 25/— Ray854.

9750—Lady (moving) has choice roses and hardy plants; cheap, or exchange for good croquet set.

9758—Pomeranian; sweetly pretty, male pup, white, lovely coat; healthy; most affectionate; cheap to good home.

9175—Black Ostrich Feathers; very fine; exchange wanted in antique silver or jewelry.

Professional man's daughter (22) desires comfortable home and bright society for short time with gentle people. Good accompanist. Offers musical and light services. Bournemouth preferred. 8910.

Officer's daughter, living roomy country house, near Bath, standing in own grounds, wishes to meet with some paying guests. Good croquet and tennis lawns. Good hunting with Badminton Hounds and other packs. Riding if desired. Billiard table. Good piano. References. Rb7093.

1739—Very pretty ivory satin Empire evening frock; bought fortnight ago—West end; worn once; fit figure about 22, 34, 40; 5 gns.; 3 gns.

Parents going abroad—Charming country home and education offered two little girls. Highest references. Box 367.

6826—Owing to sickness wish to sell day and evening gowns, habit; original price 15 to 30 gns.; 23, 36, 43. Can be seen in London.

Furnished flat to let for twelve months. Two sitting, three bedrooms, kitchen, bathroom, constant hot water. Lifts. 2 gns. per week. Edith Mansions, Edith Grove, West Brompton.

Lady pupil of Sir Charles Santley, London and provincial concerts, George Edwards Co.'s will give singing lessons at her own residence. Terms moderate. Four pupils just obtained theatrical engagements. Box 376.

0446—Lady living in Bayswater, would be grateful to any lady who would recommend a really good tailoress; also a good dressmaker, to make skirts and do alterations.

The Vogue Company,  
Sirs

Can you inform me where a real India (Hakim) Chair could be got? It was brought from Calcutta sixty years ago, is in fine condition, measured 3¾ yards long, 64 inches wide, deep circular border, center red. Could be used for elaborate cloak, curtain or curtain drapery. Enclosed find stamped envelope for mail answer.  
Very truly Yours



Manager of Vogue  
443 - 4<sup>th</sup> Ave  
New York City

I wish to buy a piano of good make from a private party who might be going abroad, giving up housekeeping or republishing. Also two or three rugs and minor furniture in leather (price must be reasonable). I have concluded to ask your advice in the matter of advertising if such want ads. are printed in Vogue what would be the price; and if not, what paper would you recommend. I know that Vogue reaches the homes of those who would sell privately. Very truly yours.

The Vogue Company,  
Dear Sirs:—

During my annual Spring Housecleaning I began this year in the attic of our hundred year old country home and worked down to the basement collecting everything I could find of no real service. Much of the collection was thrown away; but some mahogany furniture and old fashioned china is too fine even to give away. I would like to sell it — if only at a quarter of its value. Can you tell me how to find somebody that would appreciate it? Can send you complete list, if desired. A stamped envelope is enclosed and I hope for a prompt reply.

Thanking you in advance,  
I am,

Very truly yours,



# WHAT THEY READ



**JANE AUSTEN AND HER COUNTRY-HOUSE COMEDY.** By W. H. HELM, AUTHOR OF ASPECTS OF BALZAC, ETC. NEW YORK: JOHN LANE COMPANY, \$3.50 NET, POSTAGE 20 CENTS.

**P**ERHAPS one must be either a little old fashioned in native taste or the child of a household where Jane Austen is traditionally venerated if one is thoroughly to enjoy the novels of that discreet and subtly satiric maiden lady. Mr. Helm is a thorough-going admirer of Jane's half dozen best books, and his delightfully written critique is likely to be most welcome to his fellow admirers. It is his attempt to find in the character and circumstances of the author the key to her work. Jane, he admits, displays scarce a bowing acquaintance with the passions, and her strength lies, he thinks, in her knowledge of the feminine heart in its quieter moods, and her humorous feeling for the foibles of well placed British country folk. The critic discusses her equipment and method, noting some of her favorite authors, and comparing her work with that of the neglected Thomas Love Peacock. In a chapter on Jane's contact with life, Mr. Helm seeks further light on the influences that helped to make her novels what they are. Jane refused to make the acquaintance of Madame de Staël, and she was strongly averse not only to lion hunting and to being lion-hunted, but had a hearty contempt for those who overrate wealth and rank. At the same time Mr. Helm thinks she had little or no sympathy with the "lower orders", as she liked to call the common people. Her ethics he finds anything but idealistically high, and he accuses her in some instances of having betrayed a sort of moral blindness. As a satirist the author ranks her high and awards her the grace of impartiality. Her letters he admits are trivial. Dress, however, does not occupy a conspicuous place in her novels.

Mr. Helm concludes from recent evidence that there is now a disposition among critics to deny Jane Austen a place in the front rank of English novelists, but he himself seems inclined to give her a place in the first dozen, and he would like to see her fame prolonged by the accession of new readers. He sums her thus: "There are eight Austen trees in the literary orchard. Two of them are stunted and bear a poor crop of a sort little better than crab apples. The other six are of several kinds, but all of fine quality and producing delicious fruit of varying sweetness. But the taste of countless writers and readers has been sweetened by the fruit of her delightful mind, of the passing of whose fragrant harvest through English literature it is not too much to say, as Jane herself said of Anne Elliot's walk through Bath: 'It was almost enough to spread purification and perfume all the way.'"

**THE SPIRIT OF AMERICA.** By HENRY VAN DYKE, PROFESSOR OF ENGLISH AT PRINCETON UNIVERSITY, HON. LL.D., UNIV. GENEVA, HON. F. R. S. L. LONDON. THE MACMILLAN COMPANY, \$1.50.

Dr. Van Dyke delivered the interesting and extremely agreeable lectures embodied in this volume before French audiences at the University of Paris in the winter of 1898-9. The matter has already appeared in French as *Le Génie de L'Amérique*. It was the lecturer's attempt to tell his French hearers what we Americans essentially are in aims, interests and aspirations. This he did, as well as his limitations of experience, observation, conviction and temperament, would permit, in seven lectures entitled severally, "The Soul of a People," "Self Reliance and the Republic," "Fair Play and Democracy," "Will-Power, Work and Wealth," "Common Order and Social Cooperation," "Personal Development and Education," "Self-Expression and Literature." In the opening lecture, which prepares the ground for the others, Dr. Van Dyke insists that the Americans cannot be known through contact with those of them who travel in Europe; we are to be known rightly at home and nowhere else. He believes

that in spite of a vast immigration we are essentially one people, and he points out the interesting fact that of nearly 16,400 persons sketched in a biographical dictionary of living Americans, more than 86 per cent are natives of the soil, while of our presidents only one was not of pre-Revolutionary stock.

It can not be said that Dr. Van Dyke speaks in the name of the newer and more radical American democracy that is growing up in the cities, but his point of view is far more democratic than that of most socially well-placed Europeans, though he seems to regret the fact that the poor and the ill-educated refuse to recognize social distinctions. He declines to face squarely our acute social problems, and his treatment of them usually impresses one as evasive and somewhat weak, though here again there is much in his tone that is characteristically American in the best sense. The ruling passion of Americans he thinks not so much for equality as for individual liberty, and he declines to discover any esoteric meaning in that baffling phrase of the great Declaration, "men are born equal". Here again, however, he declines to accept Barrett Wendell's sophistical glossing of those words.

Dr. Van Dyke's discussion of American literature impresses one as greatly injured by his good natured attempt to lift into the limelight some of his very moderately distinguished contemporaries who scarcely deserve to be named in lectures addressed to a foreign audience. The book as a whole has interest less intrinsic than as a popular lecturer's attempt to interpret us to a friendly people. It can hardly be called a thorough analysis of American life and character, and it is but moderately illuminating to Americans.

**AN APPRENTICE TO TRUTH.** By HELEN HUNTINGTON, AUTHOR OF THE SOVEREIGN GOOD. G. P. PUTNAM'S SONS. \$1.50.

Mrs. Huntington's new story opens extremely well in rural Vermont, but soon deserts New England for New York, a shifting scene that will be regretted by all who become interested in the promising old Dr. Langdon. Once the heroine is launched upon her metropolitan career Mrs. Huntington gives herself with zest to the depicting of urban and suburban scenery and society. The too clever Marah soon has a curative lesson in the horrible example of her wicked and vulgar cousin, Mrs. Thompson, and the sort of three-quarter world which that ambitious lady inhabits. There is much effective epigrammatic description of persons and places, and the author has undertaken in Marah a serious psychological study, but the development of Marah's character is somewhat confused for the reader by the bewildering array of minor *dramatis personae* presented for consideration. There are too many evidences of effort throughout the book, and too many scenes, as for example that in the picture gallery, are overelaborated for the sake of local color and not properly subordinated to the general movement of the story. In fact there is a flavor of the mere amateur in this story that was not strongly felt in *The Sovereign Good*, and a lack of the strong realization that characterized the latter book. Mrs. Huntington's well bred refinement of style is also less subtly pervasive of *An Apprentice to Truth* than *The Sovereign Good*.

**WOMEN IN INDUSTRY: A STUDY IN AMERICAN ECONOMIC HISTORY.** By EDITH ABBOTT, PH.D., OF HULL HOUSE, CHICAGO, ASSOCIATE DIRECTOR IN THE CHICAGO SCHOOL OF CIVICS AND PHILANTHROPY. WITH AN INTRODUCTORY NOTE BY SOPHONISBA P. BRECKINRIDGE, J.D., PH.D., ASSISTANT PROFESSOR IN THE UNIVERSITY OF CHICAGO, ETC. D. APPLETON & Co. \$2 NET.

This interesting and significant volume is historical rather than controversial, and the author suffers such facts as she marshals

to speak for themselves. She is forced to confess that statistics are in large measure wanting as to the earlier period considered, that is the Colonial, but she finds facts

and hints sufficient to convince her that women bore an extremely important share in the early industrial work of this nation, and that not only as producers of many articles for the self-sustaining household, but as manufacturers for the local market. Indeed, when we realize the conditions of Colonial life, the pre-occupation of the men in the hardest kind of pioneer work, we are almost forced to conclude that women had at least as large a share in some industries as they now have. Even in parts of the South the women of well-to-do families owning many slaves had to weave cloth and cut and sew garments for the slave family, because few of the slaves had sufficient skill for such tasks, and they could be more profitably employed in rougher work. This interesting fact seems to have escaped Miss Abbott. It will surprise many readers to learn that in many industries there has been a pretty steady decrease in the relative number of women employed as compared with men, at least since the introduction of the factory system, and possibly from Colonial days. In acknowledging that the most recent statistics seem to prove this somewhat surprising fact, Miss Abbott seeks to correct the conclusion by the suggestion that our statistics are not altogether trustworthy. She notes the marked disparity of pay between men and women in the same employments, and acknowledges that in some such occupations the disparity results from the inferior efficiency of women, but she intimates that such inefficiency will in some measure disappear, and that other causes of inequality in pay will yield as women become more thoroughly emancipated. Perhaps the most interesting chapter in this volume is that dealing with the conditions of women's work in the mid-century and earlier textile industries of New England. One reads this chapter with the thought that the author might easily have made a significant and valuable book on that subject alone, that her investigation has been by no means exhaustive, and that some of her conclusions would perhaps need revision in the light of fuller information. It is fair to say, however, that she makes no attempt to conceal the paucity of facts in any part of her book.

**MOORE'S HISTORY OF THE STATES, UNITED AND OTHERWISE.** By CHARLES F. MOORE, MEMBER OF THE ANGLO-AMERICAN HISTORICAL SOCIETY, INTERNATIONAL ASSOCIATION OF HISTORICAL RESEARCH, ETC. NEW YORK AND WASHINGTON: THE NEALE PUBLISHING COMPANY. \$1.50 NET.

The author of this book is a West Virginian by birth, a New Yorker by adoption, and if the picture furnished by his publishers is to be accepted as a faithful likeness, the possessor of a face as distinctively American as his humor. In the nearly three hundred pages of the volume the author has managed to include a minimum of history, but a maximum of fresh and entertaining satire. Had he undertaken the not impossible task of conveying the large essentials of our political history along with the piquant comment for which the book is solely valuable, he might have laid his fellow-countrymen under a genuine obligation, and taking his work for what it is one must acknowledge it an entertaining production. Now and then the humor is a trifle trite, occasionally it is over-flippant, often it is in far less than impeccable taste, but it is seldom really coarse, and its shafts hit far oftener than they miss. Perhaps the book is best tasted by sample. Here are some of Mr. Moore's hits:

"Berry Wall and Harry Lehr have voted time and again without losing any of their effeminate standing. Why then should we fear for the weaker sex?"

"Furthermore, he (Greeley) had the annoying habit of telling the truth, most unusual and impolitic thing in a public man."

"Humor is all right in its place, but sending Chauncey Depew to the United States Senate was carrying a joke entirely too far."

"He (Bryan) opened his mouth and spake, and from that day to this he has earned his bread by the sweat of his tongue."

"And he (Roosevelt) did—he carried them (his predecessor's policies) out the back door of the White House and left them there."

"He (Roosevelt) did not write the Decalogue, as some have alleged, but merely popularized the Mosaic statutes by giving them his personal endorsement, after some amendments had been made to suit his views."

"The State Chairman (Conners) was born to command everything but confidence and respect."

"Lucky indeed is the man to whom food and raiment are allowed by the tax-gatherer and grafters in New York."

"His (Charles Murphy's) literary attainments compare favorably with those of State Chairman Fingy Conners, who has none."

"In some accidental manner Mr. Roosevelt's attention had been directed to Willie when the latter—a mere lad weighing only about 375 pounds—was playing on the streets of Cincinnati, unconscious of the glory that awaited him when he grew up."

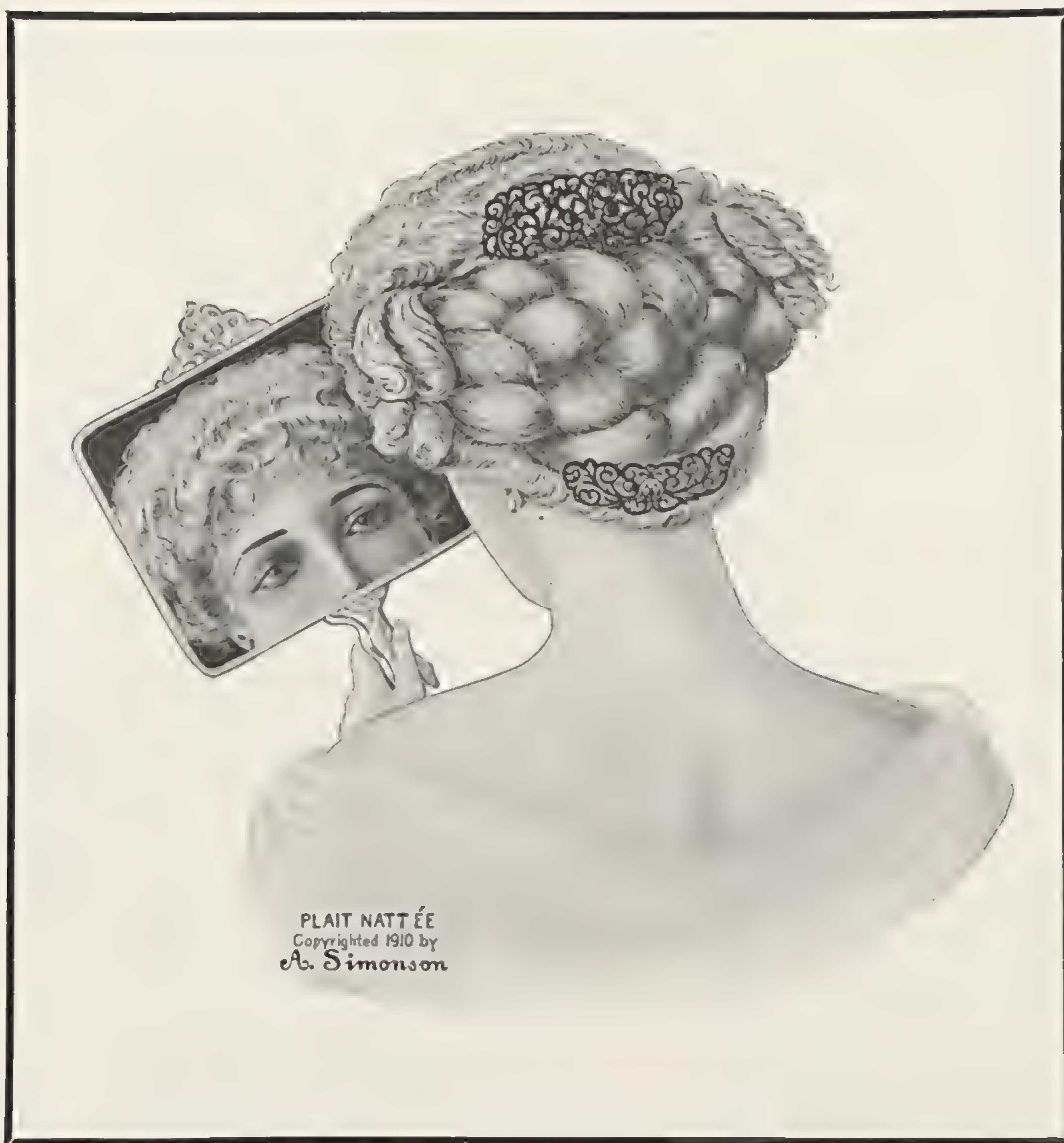
**NEW POEMS.** By RICHARD EDWIN DAY. NEW YORK: THE GRAFTON PRESS; \$1.

Those who love poetry will recognize in this little volume qualities extremely rare in contemporary verse. The first forty pages are occupied with what may be called narrative poems of considerable length, one of them based upon a Norse saga, several on classical subjects, one upon a Spanish legend, one upon a Moorish tradition, and one upon the Biblical tale of Vashti. Of these the classical tales are best, and the feeling in them for nature and for the old Greek tradition is of unusual quality. The poem of Vashti is beautiful in conception and charming in execution. After these longer poems come one hundred pages in which the impulse of the verse is mainly lyric, though many of the numbers are distinguished by deep ethical and religious significance. It is the merit of Mr. Day's lyric and lyrico-didactic verse to be without a single touch of the commonplace, and almost without a distinguishable echo of his great predecessors in the noble realm of English poetry, a realm in which the author of this volume may without immodesty presume to stand unbonneted and unashamed. The imagination embodied in the best of these poems is akin to that which has lighted English poetry from the dawn of our literature, and Mr. Day, in common with the best of the elder poets, has a singular feeling for the sublimity of sea and sky, and a fine faculty of communicating the sense of their sublimity to the sympathetic reader. Some of the finest of these poems are *To the Woodthrush*, *The Dancing Pines*, *In the Cavern*, *The Jewel*, *Under the Stars*, a singularly noble lyric; *Wisdom and Love*, *The Invisible Sea*, the sonnets on France, Italy and Germany, and on Don Quixote, the last named perhaps the best sonnet in the book; *The Petrel*, the lovely *Fire of Driftwood*, and the really majestic thing called *The Cruise of Mars*. Here is a delicious little poem entitled *On the Shore*:

Only the sea and sky;  
Only the sun and strand.  
No other scene is nigh.  
Alone with the sea am I;  
Alone on the surf-ploughed sand.

Only the sea and sky;  
Only the sun and strand.  
One other scene is nigh:  
God, and, before mine eye,  
The universe poured from His hand.





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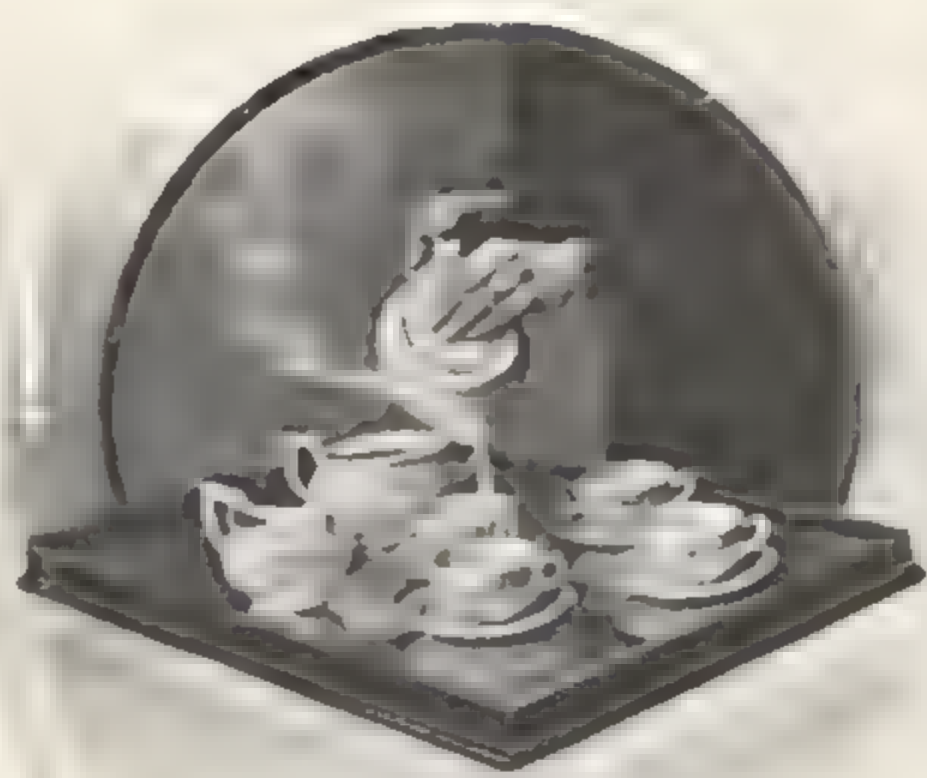
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## The YOUNGER GENERATION

It is not a difficult matter, nowadays, to outline the summer wardrobe of young children—either boys or girls—for it means little more than exercising one's power of selection. The shops of juvenile outfitters are so admirably equipped that, bearing only in mind the summer destina-

of khaki, trimmed in bands of brown galatea, a boy will have the conscious feeling that he is not too "dressed up" for play, and that all the fun of the summer-time is his to command. So, too, with girls, in their simple little guimpe frocks of gingham or linen, finished only with scalloping or cotton soutache; such attire gives a sense of ease that is strictly in keeping with the demands of the season.

For daytime wear in the summer, brown stockings and ankle-ties are preferable—either in the half-hose or full-length—and the sandals in tan leather will be found a blessing for hot days on the sand, when stockings may be dispensed with, altogether. For dress occasions, white stockings and ties, or the latter of patent leather, are customary.

#### FROCKS FOR THE AFTERNOON

The idea of harmonizing the hair-ribbon and foot-wear may be utilized for the summer afternoon attire of a small girl, and I saw a charming illustration of it at an assembly which closed a term of dancing lessons only last week. The little frock of handkerchief linen was made over a yellow silk slip and had three outstanding ruffles from the knee to the waist. These were of Swiss embroidery, elaborately eyeleted, and very sheer. The skirt and body portions were connected by a belt of baby Irish insertion, and bands of the same lace formed the bretelles with outstanding ruffles of the embroidery. The full front of the low-necked waist was confined near the top with two other horizontal cross-bands in the Breton style, and the same finished the short puffed sleeves that had yellow bows at the outside. Accompanying this pretty dress were worn white socks with bronze ankle-strap slippers, and a large bow of bronze ribbon that just matched the shoes in color tied back the front lock of the hair, which was worn cropped around the neck. It was an altogether charming note of contrast.

#### NEW WAYS OF ADJUSTING SASHES

The question of sashes with these dainty little dresses of handkerchief linen, embroidery and batiste is an important one, and each summer it seems as though the ribbon manufacturers devise more beautiful and attractive designs. The Pompadour ribbons are perennially bewitching, especially where they have a plain band of color on each edge to outline the flowered portion. A pretty new way of wearing the sash is to start it in front with a shirred rosette placed on each side of the long front panel at the belt; having a larger shirred rosette at the back, from which loops and ends descend. On some of the little frocks there are tab-ends that form the finish of the waist trimming all the way around, arranged like loops, so that the soft folds of the sash pass through them. This is an especially dainty way when the soft sashes are very broad and will crush prettily, as the effect is very youthful and smart.

#### NOVEL SUGGESTIONS FOR HATS

Persian-figured foulards and chiffons which have been so much the reigning sensation for adults this season, are echoed in new developments for children. One way is the manner in which these materials are combined with straw braid for little girls' hats. These hats are quite simply made, in the flower-pot shape, and have no other trimming than the adjustment of two shirred bands of this Persian foulard; one of them placed high on the crown, and the other one lower down. They are extremely severe, and the little faces look like flowers peeping out beneath them. Dressy little hats for boys are made of the polished Panama, shaped stiffly, and finished with white ribbon bands, or perhaps of black velvet.

#### PEASANT STYLES FOR YOUNG GIRLS

In lingerie dresses, their originality and charm are especially apparent. One such that I saw, was made in a style that resembled the peasant costume worn in "The Merry Widow" and combined wide embroidery flouncing that composed the tunic, (Continued on page 48.)



Pretty frock of linen and Swiss embroidery over a lining of yellow silk

tion of the child—whether seashore, mountains, or to run wild on a farm—it is a very simple matter to choose the kind and number of frocks, wraps, shoes and hats that will carry the youthful one over the torrid season. In any event, outing dresses for little girls, made on the simplest lines, of the stoutest materials, and of the fastest colors, are desirable; allowing always for the chilly and rainy days when warmer clothes are required. For boys, a generous number of khaki suits in Russian style and galatea sailor suits are indispensable; of the latter, one at least should be of woolen material. But it is when they have grown older, and begin to have opinions of their own about what they want to wear, that the problem becomes a more complicated one.

#### AS TO BATHING-SUITS

From season to season, bathing-suits for children do not change materially, but they must always be easily adjustable. For boys, there are the jersey two-piece suits of contrasting colors, but the one-piece combinations are also obtainable. The little suits of sicilienne or silk for girls are made in two ways; either with the princess—waist and skirt in one—worn with knickerbockers, or with the waist and trousers combined and worn with the separate skirt. Usually they are made square-necked and short-sleeved. A pretty fashion is the dark-blue mohair princess that is buttoned down the left side from the square neck, in the Russian style, trimmed with red braid and frogs, and confined with a red patent leather belt. These bright red belts, by the way, are worn for other purposes than bathing; frequently with the little black-and-white Russian suits, and with the dark-blue all-cover coats, when the collar and cuffs are of red.

#### WHAT TO CHOOSE FOR OUTING USE

In selection, the practical side must always be considered first, for the practical is usually the economical, because it is the serviceable. When wearing a Russian suit



Of écreu linen with panels embroidered in dull green, red and blue



Lace and net were charmingly combined in this dancing frock. Underdress of rose-colored silk



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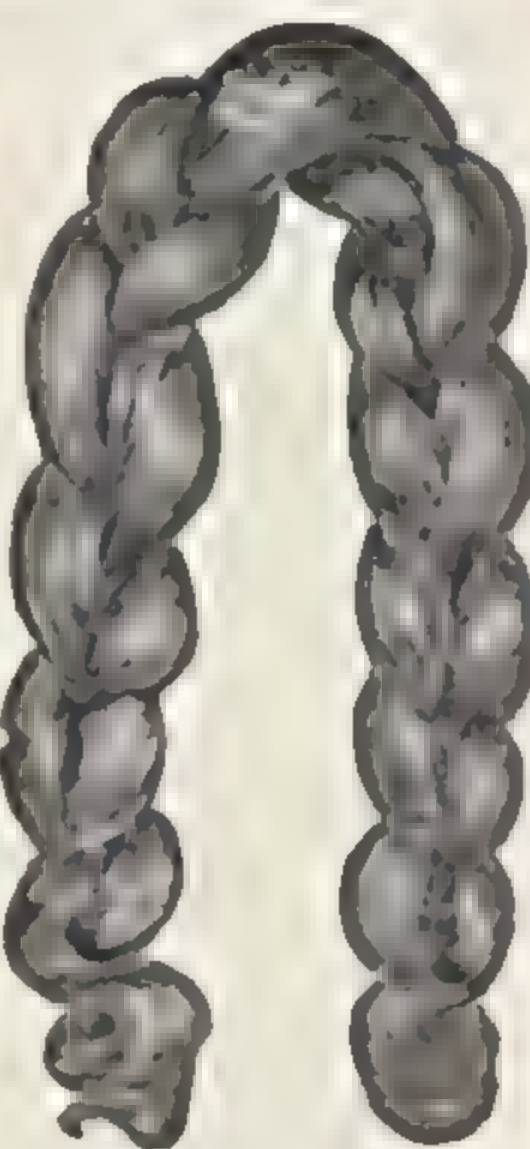


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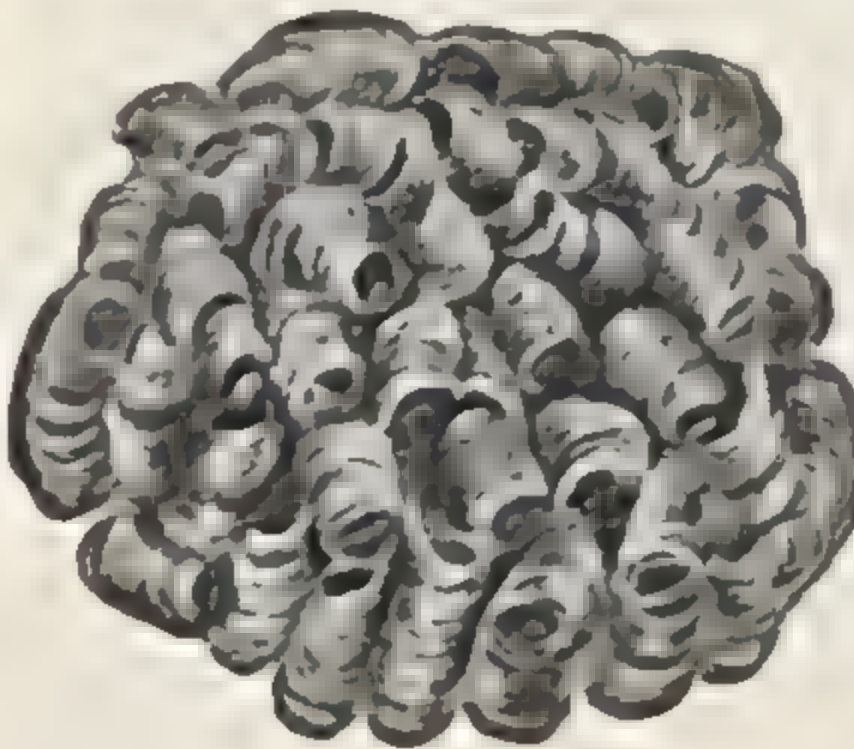
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## The Younger Generation

(Continued from page 46.)

waist, and sleeves, with sheer Persian lawn; cactus red Liberty forming the high ceinture and corsage bow. Another style had the tunic shirred on with several rows forming the belt, and with bands of embroidery applied in the familiar Breton peasant style—the same appearing on the peplum tunic, which was caught together with a smart bow of ribbon, matching the wearer's hair-ribbon.

Still another modification of this peasant idea, intended for a simple morning frock, was made of coarse écru linen. There was a front panel both to skirt and blouse, embroidered above and below with coarse, washable cotton in a Persian design that combined dull green, red, and blue. On the skirt, this panel was overlaid by a kilted section that was stitched to half-depth, tucked below, and held to the panel with ornamental buttons, which also were repeated on the blouse where it overlapped the plastron. The lingerie collar was edged with a tiny ruffle, and the long sleeve was close-fitting. One could not find a more satisfactory style for the daytime frock of a youthful maiden in the summer. See sketch on page 46.

### APPROPRIATE DANCING FROCKS

A dancing frock for a young girl of the same age was eminently dainty, introducing as it did in the most charming manner the popular flouncing idea for embroidery and lace. Three deep flounces of lace formed the skirt, these being made rather scant and slightly overlapping. The bodice was composed of all-over cream-colored net, with the shoulder and seam in one, and was trimmed with narrow lace insets and bands of pink silk with French dots. The wide shirred ceinture was of pink, and the fillet and bows on the sleeves were of the same. An effect of delicate pink was contributed by the foundation of rose-colored silk, so charmingly veiled, and revealed especial chic in the wide shirred girdle. This style of gown is particularly useful for dress occasions while visiting, or for the dances at summer homes. See illustration on page 46.

The tiny tots have also had this flouncing fad adapted to their short frocks, and one with a tunic made of deep embroidered flouncing, that overlapped a shorter ruffle to match, on a foundation of pale-blue, was simply charming. The short-waisted bodice was tucked on the shoulders and brought down in surplice style, overlapping a collarless guimpe of cross-tucking, which likewise appeared in the tops of the elbow puffed sleeves. White half-hose embroidered in pale blue were worn with white buckskin ankle-ties, and the blue Liberty sash fastened at one side of the front with loops and ends, exactly matched the hair-ribbon in color. Sometimes these hair-ribbons are tied in double bows, and have the pretty effect of a head-dress on a child's hair.

### PARASOLS FOR YOUNG GIRLS

The pretty parasols for youthful maidens show many combinations of flowered silk with a plain color. One of pink and white had three narrow, plain pink ruffles on its border, each scalloped with self-color. The same idea was repeated also in blue. Especially good were those made of pongee with edge-bands of a contrasting color or of the universally liked Persian foulard with a predominance of blue. One made of pongee in the style mentioned had an inch-wide border of pink, hemstitched on its outer edge, and it was both dainty and sweet, just the sort of a possession to delight a young girl's soul.

### What She Wears

(Continued from page 32.)

that every woman with any pretensions to dressing well is including one or more of them in her summer wardrobe. It was made of black Chantilly, the whole crown covered with upstanding loops, and the brim outlined with yellow button roses. It was a one-piece costume of old-blue foulard, and had a rather tight-fitting bodice that closed in the back with a point. The full skirt was attached by a piping of plain satin, and several straps of the same gave a smart tailor finish under the arms. The front was continued down to form a square half-length panel of embroidery. An eccentric touch was given by the graduated frills of plaited malines that outlined the guimpe, and were set on the close-fitting sleeves from elbow to wrist, where they met pale primrose gloves. (See sketch on page 32.)

I have seen a number of these dainty costumes worn, and with airy black malines hats and pretty lace jabots, the effect was stunning. One of them adorned the person of a popular musical artiste who wears always the latest thing. It was made of crêpe charmienne in the new shade known as Jeanne Hallée blue, and appeared to be put together in overlapping sections like a picture puzzle, and adroitly stitched to avoid seams, the whole having the effect of a one-piece, loose-fitting coat. It was round-necked and worn with a guimpe; the sleeves were close-fitting. The wide-brimmed leghorn hat was sharply up-turned and faced with black hemp, having the crown elaborately decorated with tilleul malines, and an aigrette in which there was a sharp dash of brilliant red. Another gown worn that day took me back to my grandmother's closet where old family finery was stored. It was a Persian-figured foulard, having all the edges of the overlapping skirt ruffles, that reached as high as the hips and were very scant, all scalloped and edged with plain brown Tom-Thumb fringe. What memories it recalled!

### ECHO OFCHANTECLÉR

In reviewing the Chanteclér influence upon clothes, this season, it may be truly said that there is only one feature of it that is worthy of being remembered in future years, and that is the design of the crowing cock which has been applied to black Chantilly lace. This design is well worked out, and the sweeping tail-feathers have been introduced in the pattern most tastefully. Women who have refused to consider cock's-comb red as a fashion possibility, or to regard the wonderful color in the ornithological designs applied to cretonne, have introduced that novel lace into their bodice garnitures.

Which leads me to remark that never before have such exquisite bodice trimmings been offered in the shops as are now obtainable in their so-called garnitures for the decking of the feminine person. Heavily embossed embroidery in appliqué style is united with laces, tinsel effects in gold, silver, and gun-metal—frequently with wooden beads or mother-of-pearl sequins that catch the light charmingly and reflect it in a thousand fascinating iridescences. As veiling has revealed such wonderful depths and variations of chameleon-like color, never before conceived, the conjunction of these marvelous garnitures of bugle and pearl and tinsel and silken embroidery achieves results that are simply indescribable. What amazing pigments the modistes have at hand for their exquisite "creations," and what pictures they obtain!

### KNITTED SPORT-SUIT

From this striking extreme of elegance to the knitted sport-suit is a far cry. The latter are a necessary item in the fashionable wardrobe, and I have seen some novel and attractive garments intended for motoring, canoeing, and mountain-climbing, one of them being shown in the picture on page 32. It was a white sweater and skirt, rather snug-fitting, like a jersey, and was edged all around with a ribbed white border, being buttoned down the left side, à la Russe, with white pearl buttons. The close-knitted sleeve had white ribbed cuffs, and the circular knitted skirt had also a deep edge of the white. This knitted suit can be bought for \$15. The sweaters that are made longer are intended especially for motoring when warmth is needed, as they are not nearly so chic as those of shorter length. The soft hat of Panama had a full scarf of pretty blue Persian chiffon with Oriental palm-leaves and was turned back on the left side.

How much more appropriate a hat decoration of that kind than the spiky feathers that one sees worn on every hand! One cannot help wondering, when idly appraising the passing multitude, whether there is left anywhere on the globe a single pheasant, cockatoo, or macaw, whose tail feathers have not been plucked to more or less disfigure the head of thoughtless women!

### VOGUE POINT

A FAVORITE combination of the spring, especially in millinery, is Sevres blue with a touch of pink or a dead-leaf rose. One hat is in coarse fancy straw with great plaits of tulle the same shade, on the top. Close in against the crown is one big rose, its petals shading from pale pink down into grayish and brown tones. Also there is a parasol on the same color scheme, the covering dull blue, the handle in rose-pink agate bound in chased gold.



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shoulder, Hand Embroid-  
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Hand Embroidered Fronts  
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Linen Shirts**

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ed—Embroidered Collar....**5.00**

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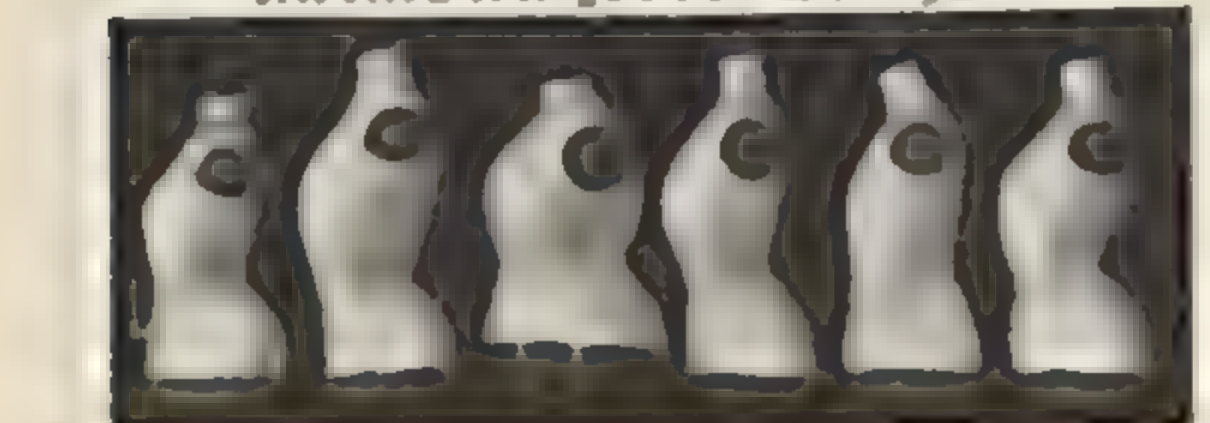
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## IN THE WESTERN SHOPS

TO BE suitably clad is one of the first requisites in out-door sports, and as each sport demands certain particulars of cut, style and material, the list of clothes for the woman who goes in for athletics or hunting is a long one. The larger shops have always carried in ready-made garments excellent models for golf, tennis and riding, and to these have now been added suits for hunting, fishing and camping out.



No. 2. Smart tennis coat fastened by pearl buttons

For this purpose the best material is duck, or if for very hot weather, khaki, both of these materials being strong and durable, and when well made, the garments look smart and keep their shape in spite of very hard wear.

In duck these suits are made in two shades, dead grass and light tan. The material being cravenetted, is rain-proof. They are made by a firm which has for years made men's hunting clothes, so that each detail has been well thought out and each requirement cleverly planned for. The coat has a semi-fitting back and the fronts are straight and loose; the hip part being cut full. There are three outside pockets with flaps, and the collar and adjustable cuffs are faced with corduroy. Under the arms there is a gusset (ventilated) which admits of free movement in handling rod or gun. The coat is lined with the material resembling the outside, and it is also rain-proof. In ordering coats of this kind, it is wise to get a size larger than that usually worn. The skirt of this suit is very plain, made with five gores, and is unlined. All of the seams are stitched flat and there is a three-inch facing of the same material at the bottom,

which gives the proper balance to the garment and also adds protection where it is most needed. An inverted box plait takes care of the fullness at the back, and the opening is in front on each side of the front gore, where there are button-holes and dark bone buttons. Flat pockets with button-flaps on the hips complete this thoroughly sportsmanlike suit. Price \$10.

A khaki suit, cut on the same lines, but having a belted Norfolk jacket, is to be had for the same price, \$10. A hat made of the same material as the suit has a stitched brim, which rolls easily and is just wide enough to shade the eyes. Price \$1.

This cravenetted material is also used for a divided skirt, which fills the double purpose of being for walking or riding wear. It looks like an ordinary skirt and has a long panel in front, which is really a separate gore. When wanted for riding, this panel is unbuttoned on one side, and fastened back, making a trim, cross-saddle habit in a very few minutes. Price \$6.

In the hunting costume, petticoats have no place, and instead, there are very comfortable bloomers of duck. They fit well over the hips into a waist band and hang full to below the knee where the fullness is caught into an elastic band. The only opening is at each side on the hips. Price \$3.50.

A wide choice of waists to wear with outing suits is offered. For cool weather nothing is better than tailored shirts. These are made of an excellent quality of light weight flannel, especially for the woods, in three colors, tan, gray and blue. They are severely plain with a turn-down attached collar and there is a pocket on each side of the front. For hotter weather, Madras shirts are to be preferred. These are also made quite plain, although some have a few large tucks in front. There



No. 1. Of blue linen with collar and cuffs of English embroidery

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are stripes of all colors and goods in designs to choose from. They range in price from \$1.50 up. With these, a soft stock of white pique is usually worn. Middy waists, which come in all sizes and which are becoming to most figures, regardless of age, are practical and attractive for outing. They are made of white drill and have a sailor collar of white or blue. They slip on over the head and look best when not belted in at the waist. A little undervest of the material fills in the open part at throat. Price \$1.50 up.

Boots are a part of the camping outfit which requires careful consideration, as the comfort of one's feet plays no small part in the enjoyment of a hunting trip. A very good boot for this purpose is of soft light weight leather, especially tanned and water-proofed. The soles are of rawhide, chemical backed, which permits of good thickness with extreme lightness in weight and great pliability. The boot has a wide bellows tongue, and it is laced the entire length, hooks being used instead of eyelets, which are apt to catch in the skirt. They come in all sizes in C width, but special orders in width are carried out without extra charge. They are made 12 and 15 inches high and cost \$8 and \$9.50 a pair.

Another useful foot covering, which is excellent for boating is a heelless slipper, made of brown grained leather, which being especially tanned wears well and yet it is almost as soft as chamois. It is water-proof and salt water will not affect it. This slipper looks well and is most comfortable. Price \$2.75.

The one-piece dress has proved the most satisfactory for tennis, and there are many of this model to be had in most attractive muslins, tissue ginghams and linen lawn. One little gown of lawn is made with a square neck, edged with a wide band of Swiss embroidery, which trimming also outlines the waist and is carried down the left front to the hem of the skirt. The elbow sleeves are trimmed with very small tucks. The skirt is moderately full and runs in small plaits into the waist. This dress is marked \$6.75 and can be had in several colors, pink, blue, lavender and green, most of the lawns having flower patterns. For \$10 there is a very dainty tub frock of soft material with a design resembling the Dolly Varden patterns of our grand-mother's day, showing dainty rose-buds or wreaths of roses, with tiniest dots. It is made with a full skirt, plaited from waist to the knees. The bodice is cut peasant fashion without a seam on the shoulders and the short sleeves and square neck are finished with a narrow piping of color, in addition to a band of insertion. Charming house dresses of linen lawn in striped designs are priced \$8, in all sizes.

The original of sketch 1 is a particularly good model for a growing girl. The idea is carried out in heavy Dutch blue linen, but the same model is made up in pink and white linen. The style is rather severe with long straight lines, but is quite roomy, without giving much suggestion of fullness. A belt of black patent leather with an odd buckle of linen encircles the waist and two rows of medium sized white pearl buttons adorn the front in addition to providing a fastening. The round neck has a four-inch collar of English embroidery worked in blue on white, and the cuffs on the three-quarter sleeves are the same. A black taffeta neck-tie gives a pleasing touch in front. Price \$25.

On the tennis court, an extra wrap for use after playing is indispensable and sketch 2 illustrates a very smart coat for this purpose. It is of square cut and is made on distinctly mannish lines. The sleeves are finished with straps of the material and buttons. Price \$50.

The ever-useful sweater has appeared in a number of new designs and colors, grays and tans being added to the popular white. Most of the styles are the convenient coat variety and button either straight in front, or on the left side. A very smart garment is of heavy white wool, hand-made, long enough to cover the hips well. The cuffs, collar (which rolls up round the throat) and the band which outlines the Russian front are knit in color, orange, red, blue, or green, according to fancy. Price \$15.

[This department is conducted for the convenience of those who live far from the Eastern cities. For addresses, as to where the articles mentioned are purchasable, apply to Vogue's Western office, 652 People's Gas Building, Chicago. A stamped and addressed envelope should accompany each inquiry.]

## The Parisienne in Town and Country Gowning

(Continued from page 24.)

American woman wore a dress of fine black cloth under a half-long coat—its long lines beautifully outlining the figure—of black satin, trimmed with a little fine braid embroidery. Black feathers and airy aigrettes trimmed her hat of black tulle.

After the races at tea at the hotel Maurice, the pretty gowns of one of the drawings on page 23 were noted. Of pale pink tussah, the left-hand gown, embroidered in white, is dotted with buttons of white pearl. The white leather belt is fastened with gold rings. Narrow white lace daintily edges the collar and cuffs. The hem of the plaited skirt and the edge of the band that finishes the plain yoke part, shows open fagotting.

The figure at the right wears a gown of sweet Dresden striped silk; pale pink roses set inside fine black lines in a spiral design. The belt that fastens under a rosette of black satin ribbon is of alternate blue and black stripes. Two graduated bands of the silk are arranged in circling lines framing one of black Chantilly lace, and black Chantilly lace shapes a deep girdle on the corsage and trims the neck. Tiny black Valenciennes frillings edge all the trimming.

### GOOD STYLE COUNTRY DRESS

My friend "Frovoline," a witty French woman, calls the present, with its melange of differing modes, "a period of aberration," and further goes on to declare that if the fashion of wearing our skirts on our heads were launched we should proceed to do so.

Tricot garments, greatly improved since their adoption by smart women a couple of years ago, are much worn of a morning by everyone, and they are particularly liked for all out-of-door sports. New ones, uncommonly graceful, are shaped on the lines of the popular Russian blouse. They cling closely to the figure, with none of the ugly sagging of the long-coat affairs, and are lightly held by a belt that slopes a little lower in front. A young girl, slender, small hipped like a boy, wears a gown crocheted in soft white wool. All in one piece, it clasps her figure to the hips like a jersey. Below, it flares gracefully full. The neck is finished sailor fashion, its wide collar faced with pink, blue, and green, flowered toile de Jouy. The little inside piece is of the crocheted wool, and a wide cravat of black silk is knotted loosely on the bust.

At Biarritz Mrs. Cornwallis-West was charming of a morning in her usual costume of dark blue serge. A square sailor collar turned the neck and deepened into revers to the waist line. It was lovely with its facing of coarse, basket woven white woolen material framing her frilly white blouse. The small coat sleeves had small, round cornered cuffs faced with the coarse white wool, and there were many small gold buttons filling the open space at the back. The narrow stitched belt of the material of the costume was buckled with gold. This is a simple fashion of out-of-town morning gowning that has all at once taken an immense hold among smart women. Dark blue serge, or black serge, either one faced alike with white, are the favorites. Oddly enough, rather dressy hats are worn with them.

### BECHOFF-DAVID WALKING SUIT

During the smart season at Biarritz Mrs. Geo. Keppel wore oftenest a costume of white serge. Its short, not too scant, skirt buttoned at one side in a straight line from belt to hem. Half-long, her coat, buttoned once at the waist line, showed the nice lines of the new high back (designed by Bechhoff-David) joined to its circular-shaped skirt. The pretty chemisette that filled the open front was of finest white handkerchief linen laid in half-inch tucks, the edge of each one embroidered in a slender line of pink. The stud band showed more pink embroidery, and a plaited frill that flared at one side into pretty jabot folds, was pink button-holed into sharply cut, pointed scallops. The coat was belted with white varnished leather cut into several sections by gold rings and clasped with a pink and gold enamelled buckle. This pretty color scheme continued in her hat of fine black crin with pale pink and yellow flowers massed at each side of the back. Mrs. Keppel habitually strolls with her hands clasped loosely at her back. A singularly youthful pose with her mature, stiff corsetted figure.

MADAME F.



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**The Healy Sweater Shop**

219 Woodward Ave.,

Detroit, Mich.

## Smart Fashions for Limited Incomes

(Continued from page 27.)

side and is shaped out into a point near the top, narrowing down as it reaches the bottom. This springs from a band embroidered in dots and buttonholed on the edge with an inset of Irish lace between it and the plaiting. Hemstitched linen turn-over collars embroidered by machine are

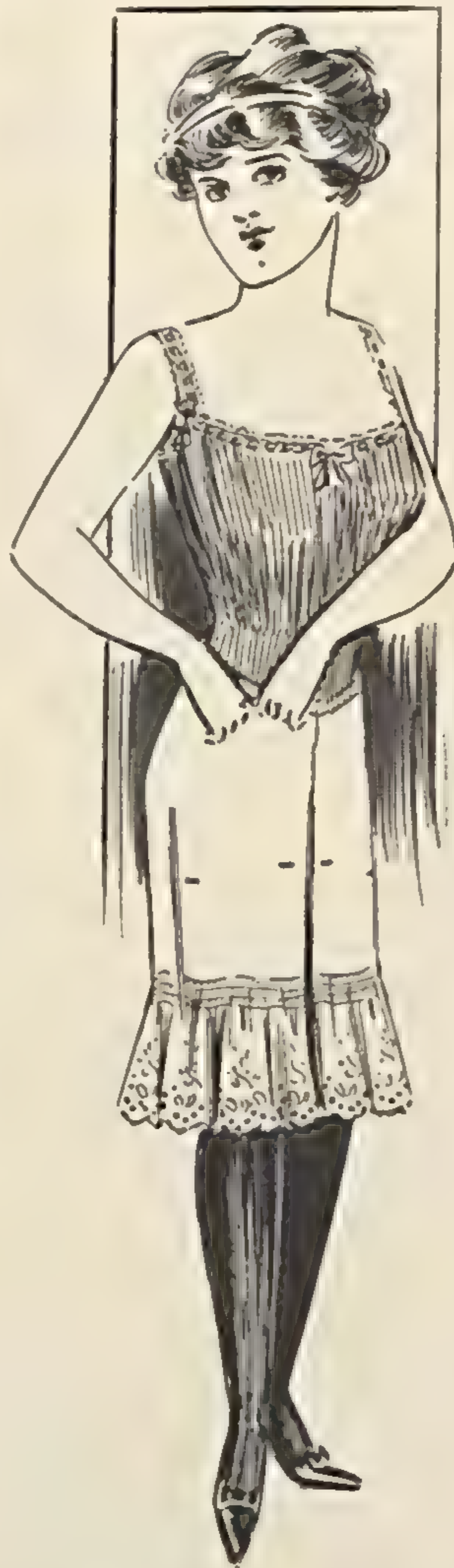
of serge or woollen materials. Attractive coat sets are to be had at all prices. In Irish linen eyelet embroidery there is a collar that reaches to the bust in front with squared ends. The cuffs are pointed at the middle and are mounted on linen bands; these cost \$5. An imported set of Irish lace is \$5. There are sets of lingerie materials at \$1.95 and \$2.50. These have frills either of lace or muslin around the edge of the collar and at the top and bottom of the cuffs.

### A TAILORED BLOUSE

No matter how complete one's provision of waists for summer wear, it is always interesting to find a smart, moderate-priced tailored blouse to add to the wardrobe. Such a pretty one is shown in Irish linen with a full plaited front, the plaits running all the way across. The sleeves are three-quarter length with turn-back cuffs, and there is also a plain turn-down collar. It is excellently cut-on the shoulders and on the under arm seams, and comes in all sizes at \$3.50. Another blouse in what is known as the Cossack effect—a front that runs diagonally from the throat and buttons to one side with two sets of buttons—is charming. There is embroidery by hand on this front, the rest of the waist being plain, except for one tuck on each shoulder. There are link cuffs and a plain standing turn-over collar; this also is to be had for \$3.50. Another fetching waist is of pure handkerchief linen with a hand-embroidered front panel; it fastens on the left side under a scalloped edge. There are tucks coming down as low as the bust, and a fine tucked back. It is particularly good in appearance and very smart. Price \$7.50.

### THE RETURN OF THE BOLERO

If you happen to have any old suits put away with a bolero or Eton coat, be sure not to give them away, for within the next year these suits are coming back into style. Even now we see strong indications that the bolero is on its way, and it is a short-sighted woman who dispenses with anything she may have of this fashion.



No. 8—Combination, consisting of a fine knitted vest and muslin drawers

prourable at 25 cents for two. These are cut well on the best lines and are not cheap in appearance. Other linen collars in several hights, both high and low, are 25 cents each. A collar with Madeira embroidery costs 50 cents; this is an extremely pretty one. Coat jabots in Mechlin with a butterfly bow at the top and muslin plaitings hanging in a straight tab cost \$2.50. An Irish crochet jabot with a bow at the top and a tab with rounded ends is 50 cents; this is very cheap. An exquisite example is a double tab of muslin edged deeply in real Irish, roses and motifs on a fine background. Around the edge there is a narrow crochet. This costs \$6.75. Remarkable value is a collar and cuff set for either coat or blouse in real Irish at \$8.75. The wide, flat collar is well proportioned, in fine quality, and for the cuffs there are straight bands of the lace. An excellent little jabot in Cluny, a double tab, the upper one pointed, the lower one square, made up with sheer muslin, is only 65 cents. A hand-made yoke of Princess lace is just the thing for use as a detachable neckpiece. It comes in a deep point at the front and has a standing collar, well shaped and nicely fitting. It is a superior piece of work, and is to be had for \$1.95. A side jabot in German Valenciennes in most attractive pattern sells for 50 cents. It starts from a band of muslin on which there is a Greek key design and has a triple tab effect with a square edge on one side, the side toward the band caught down and held tight.

### COAT SETS

These accessories are interesting as soon as the warm weather comes, when everyone wishes to lighten as much as possible coats



No. 7—Chemise of linen with band of Cluny lace and shoulder straps of ribbon





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Mrs. Samuel Cabeen and Mrs. J. Francis Sullivan (in apron) with a group of guests of the club

## A BOAT CLUB FOR WOMEN By ADELAIDE MARGARET DELANY

WHATEVER uncomplimentary criticisms its rivals may direct against the city of Philadelphia, they must in all honesty extol the natural beauty of its great public outing spot, Fairmount Park, which not only offers unlimited facilities for the pursuit of the favorite pastimes of the people, but is generously hospitable to organizations of both sexes that have for their objects healthful recreation. And that the representative women of Philadelphia, as well as its men, have recognized these advantages has been proved by the fact that the leaders of fashion and athletics among them have for fifteen or sixteen years past conducted within the park boundaries a most successful canoeing club, at which a high standard of social life has been maintained in conjunction with the aquatic sports.

The Sedgeley Club at the beginning of its existence looked about for an attractive site for an attractive building, and as proximity to the water was of course essential, that bend of the river front on which the boat clubs of the men had been erected and that had come to be called "Boat House Row," quite naturally suggested itself. Nor could a more convenient or more beautiful spot have been selected, for the wide curve of the stream, the smooth stretch of road back from the graded terraces, and the towering woods beyond make it almost ideal for such a purpose.

The canoe clubs of the men, the barge organizations of various other boating clubs, both independent and connected with the university, enhanced the natural beauty of the park scene, and therefore the organizers of Sedgeley took especial pains to plan a club for women who loved outdoor life that would have a distinctly characteristic ap-

pearance, and be a welcome addition. And in this they have succeeded, for the Sedgeley Club is as attractive in its architecture as in the opportunities it offers.

Among the historic landmarks of Fairmount Park was an old lighthouse which had streamed forth its beacon rays in the days when the Schuylkill River was crowded with boats, and its location was the one decided upon for the woman's club. But as the building, like many other historic ones in Philadelphia, was too dear in reminiscences to be allowed to be pulled down for the purpose of erecting a new structure, around the circular columns of its foundations the architect made his work conform to the physical limitations, with most satisfying results.

The oft-repeated statement that women have not the faculty of "clubableness"—that quality of sociability which combines comfort with an easy atmosphere of freedom—is certainly disproved by this club, for there is not only a wholesome amount of good sport in the open air, but much of sterling home comfort and informal good fellowship.

The canoes are under cover ready to be slipped out by the boat hands at the signal of those who wish to use them, and so skillful have some of the members become in managing these delicate boats that they can keep them as daintily poised and cover the water as swiftly in them as can their brothers in the exclusively male establishments. Although women are becoming more daring in athletic sports, caution makes them hesitate about taking out their boats unless they have learned how to manage them well, and no accidents of a serious kind have marred the club's activities.

(Continued on page 56.)



The Sedgeley Boat Club house in Fairmount Park



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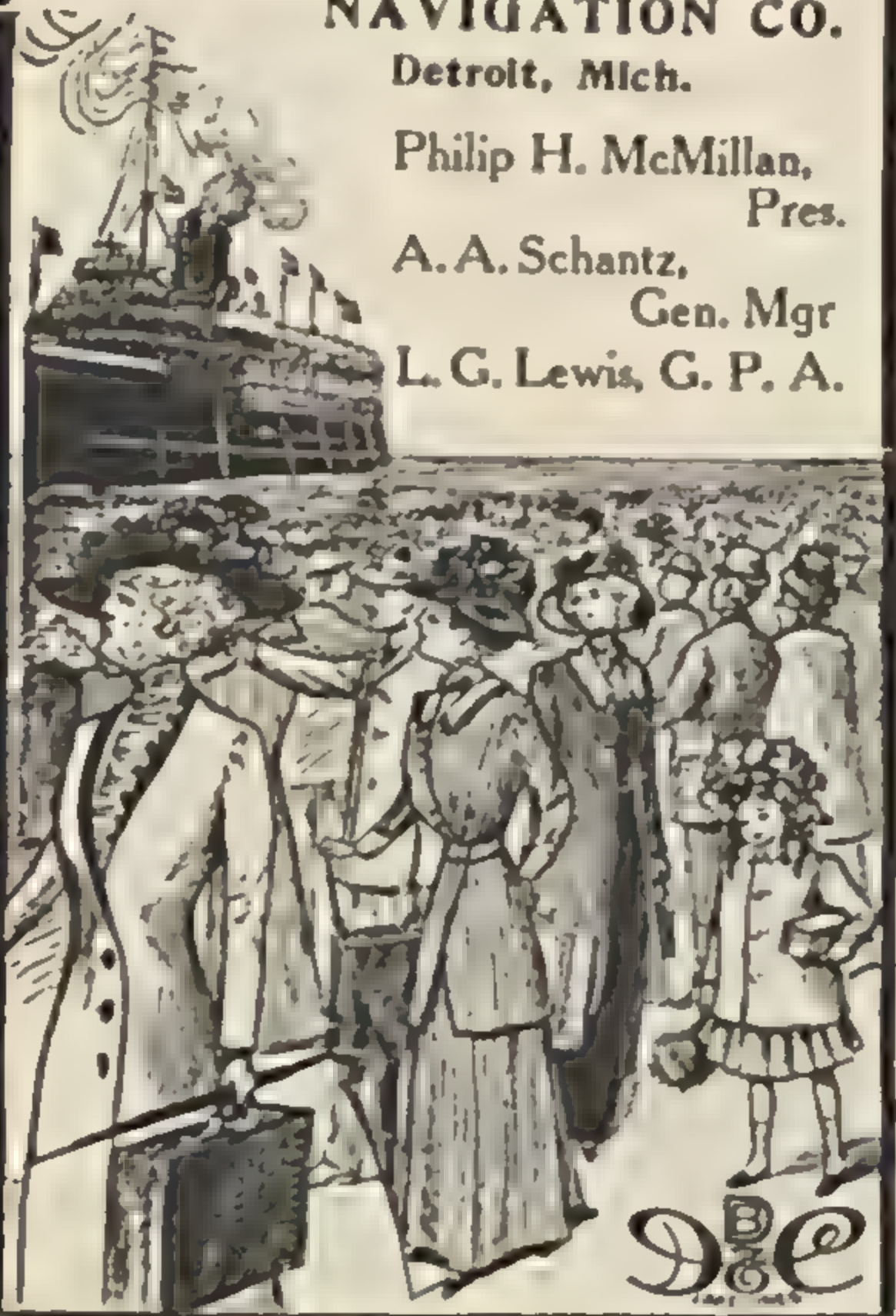
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DESTROYS ALL ODORS OF PERSPIRATION and keeps the pores in a healthy condition. Put up in sanitary tube. Price 25 Cents. Postpaid. JACOBS' PHARMACY CO., 8 Marietta Street, Atlanta, Georgia

## A Boat Club for Women

(Continued from page 54.)

During the pleasant days of the year the well-gowned women who sit comfortably on the piazza which overlooks the water soon come to recognize the colors and contours of the boats of their neighbor clubs, and in the great regatta times, when the river is crowded with boats and the banks with spectators, the great assemblage of cheering onlookers, who shout their approval of the vigorous strokes of the winning crews, makes an extremely picturesque scene. And although the hospitality, when the club holds open house for the great races, is a noteworthy feature of its season, the members find plenty of entertainment and relaxation in the winter meetings and "drawing rooms." The real outing spirit is common among Philadelphia women, accustomed as they are to all outdoor sports in their beautiful suburban homes, and the Sedgely takes into its fold only those most congenial.

A series of weekly luncheons, in themselves delightful, are part of the program for the spring and autumn months, and these entertainments are unique features in that upon each successive week a hostess is selected who, in addition to presiding, uses her household ingenuity in planning the menus and decorations. Assisted by the popular debutantes of the season, or a corps of young people who enjoy the novelty

of acting as waitresses, the hostess often dons one of the all-over Sedgely aprons herself, and with her young assistants serves the luncheon to the guests who fill the charming little dining hall. Indeed these Sedgely luncheons are among the social events of the season, the society columns of the newspapers giving the lists of guests, with the names of the debutantes who assist, and the general endorsement being so much as held by the smart set, that the invitation to one is an enviable social distinction.

But whatever artificial value the ultra exclusive censors of the press may place upon these affairs, the artificiality is not carried in to the inner circle of the club, for a glimpse inside the house shows an informality and simplicity that is of exactly the right degree for a place of the kind. The draperies are of soft, sombre tones; the dark and simple furniture is in harmony with the rest of the house, and the well-selected pictures and pretty tea tables bear witness to the fact of good taste and fine appreciation of the proper fitness of things. The club has a permanent staff of well-trained servants, who make the boat-house comfortable for members while anything is going on, and keep it in order when they are absent.

Miss Margaret Corlies, president of the well-known motor club for women which has as its headquarters the Arnold Mansion in the same park, is also president of this club.

## FOR THE HOSTESS

*Featured in the next issue of Vogue are a number of articles of especial interest to the woman who entertains.*

*The essential difference between good form and bad form; the hospitality of some well-known hostesses and the fine distinction between the entertainments of the nouveau riche and the real gentlewoman, will be discussed.*

*The Lawn Fete as a Summer Function for Amusement or Charity, with pictures and suggestions, will be of interest to owners of country estates.*

*Well Selected Menus for Summer Luncheons and Dinners, Unusual Recipes, Picnic Menus, The Newest Designs in Silver and Glass for Serving Summer Beverages, The Marking of Household Linen and other special features, together with the regular departments, and fashions, will make this number notable among the June magazines.*

## FOREGOING ISSUES OF VOGUE

*The Summer Homes Number, dated May 15th, will be of special interest to you. Copies may be ordered from this office. No one who has, or hopes to have, a country home, cottage, camp or bungalow should fail to read it.*

*The Bride's Number dated May 1st contains a beautifully illustrated article on Miss Marjorie Gould's Trousseau, together with special articles on The Conventions of Weddings and Suggestions for Trousseaux that make it the most important issue of the Spring to the prospective bride. These numbers are 15 cents a copy.*

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## R E C E N T F I C T I O N

**R**EGINALD WRIGHT KAUFF-  
MAN resists the temptation to  
make a Zenda novel out of his  
highly romantic story of Europe  
and America, entitled "My Heart and Steph-  
anie" (L. C. Page & Co., Boston; \$1.25), but  
he does introduce the hapless Rudolph of  
Austria, and some less exalted titled persons.  
The story opens with a scene in the apart-  
ments of the woman detective who figures  
in an earlier story by the same author, and  
the reader is soon in the thick of an inter-  
national plot. Of course the book is frank-  
ly a romance of the highest improbability,  
but it is better done than nine out of ten  
such, without extravagance of phrase, with-  
out impossible powers and virtues in any  
save, perhaps, the detective.

"Peggy the Daughter" (Cassell & Co.,  
Ltd.; \$1.50) is a romantic story of Irish  
life by Katharine Tynan. The tale opens  
with a picturesque gambling scene in the  
home of Peggy, who is then a child, and  
goes on through incidents of bloodshed, ab-  
duction, marriage, imprisonment and a few  
other things to a happy ending. There is  
much good writing in the tale, and it is  
agreeably clean with no hint of the newer  
atmosphere of much current fiction. We  
take it that this story is the modern equiva-  
lent of the British three-volume novel that  
used to clog the express routes of Great  
Britain on the way to reach the subscribers  
to the circulating libraries. It is far better  
written than its predecessors of the undis-  
tinguished sort, and it is likely to be wel-  
comed by a host of British maids and ma-  
trons, though it is hardly the sort of thing  
that the jaded palate of the modern Amer-  
ican novel reader craves.

Charles G. D. Roberts varies his usual  
theme of wild nature in the volume of  
short stories entitled "Kings in Exile" (The  
Macmillan Company, \$1.50) by telling of  
captive beasts. He gets enough of the  
genuine open, however, by narrating the ac-  
tual capture of the creatures as well as their  
life in the "zoo." Of course there are  
fights, some of them extremely well done,  
and there are humorous adventures, such  
as the animal trainer tells of the time when  
he was in a tight place between a rattles-  
nake and a grizzly bear. It is not easy  
to believe, as Mr. Roberts would have us  
believe, that a captive wolf caught in a trap  
can sever at a single snap of the jaw a  
rope noose launched at his head, and even  
before it lights. There are ten stories in  
all, of bison, of moose, of bears, wolves,  
eagles, and other creatures, even the great  
squid. Mr. Roberts's woodmen talk the  
dialect of the Canadian forests, but he has  
been merciful, and spared us a whole vol-  
ume of such dialect. The illustrations by  
Paul Bransom and Charles Livingston Bull  
are dramatic and well drawn. Those of  
Mr. Bransom mostly have the broad qual-  
ity of posters.

Another realistic Western story, entitled  
"The Up Grade" (Little, Brown & Co.;  
\$1.50), is by Wilder Goodwin, a son of  
Maude Wilder Goodwin. The author gives  
us a vivid as well as an uncompromisingly  
truthful picture of life in an Arizona min-  
ing camp, with its queer contrasts of humor  
and pathos. The hero, a young man of  
good birth and education, is introduced to  
us as an apparently hopeless derelict, barely  
recovered from a prolonged drunken de-  
bauch. The long dormant sense of moral  
responsibility in Stephen Loring is awak-  
ened through the gratitude and sympathy of  
a young woman whose life he was instru-  
mental in saving, but the man's moral re-  
demption was not absolutely accomplished  
until he came to realize the horribly tragic  
results of an act of criminal carelessness  
on his part after he had succumbed once  
more to the drink habit. The romantic  
element in this strong story is neither espe-  
cially interesting nor convincing, but, after  
all, it required something more than  
woman's love to make Stephen Loring a  
man again.

Occultism lies at the bottom of C. H. B.  
Klette's novel, "The Lost Mine of the  
Mono" (New York: Cochrane Publishing  
Company, \$1.00), a tale of search and risk  
in the Sierra Nevadas. The occult phi-  
losophy of the book is conveyed in the

diary of a miner who, found dead in his  
cabin, leaves behind a record of his com-  
munications with the other world. Mr.  
Klette is fond of the cleft infinitive, as,  
for example, "The spring torrent . . .  
occasionally backed. . . to a moment  
later, as the momentary dam broke asun-  
der, race with increased violence upon its  
changed course."

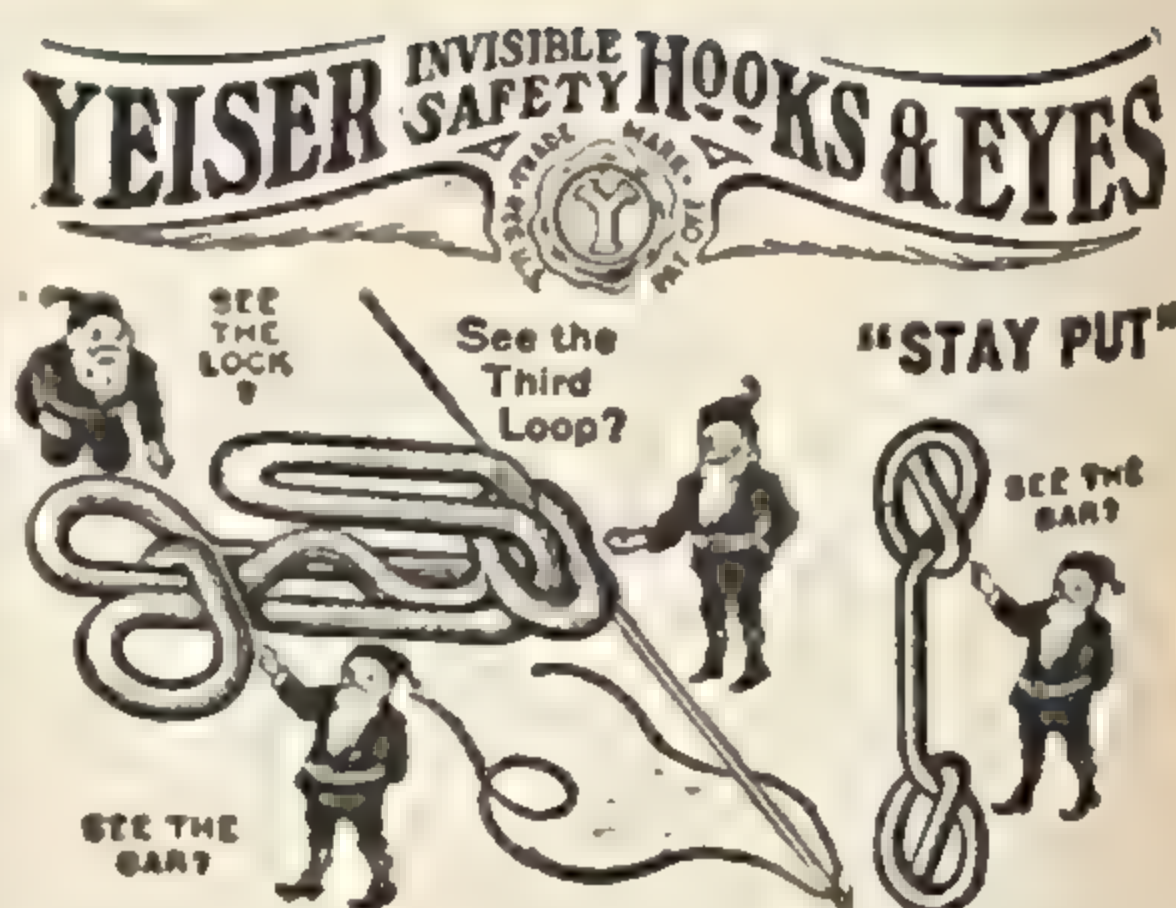
Here comes Rupert Holland with an-  
other of those romances of imaginary Eu-  
ropean principalities of which a long-suffer-  
ing public ought to have had enough. This  
time it is a tale of an invisible prince,  
"The Man in the Tower," and as usual  
the story is told autobiographically by a  
modest and self-effacing person. "I caught  
several glimpses of Boris during the day,"  
says the narrator, "and I knew that he  
was even more excited than his men. The  
long scar on his face glowed a sullen red,  
his eyes were fitful, and once when I  
heard him laugh, I noted that his lips  
twitched as he gave his own peculiar grating  
chuckle." Of course there is the usual  
princess who is asked to sacrifice love upon  
the altar of country, and the usual plain  
American who finds it hard to understand  
the requirement. Mr. Holland tells his  
tale as well as the hundred others that  
have told the like before him, and it is  
said that thousands of hard-working men  
who give their days to putting up pickles,  
and thousands of girls and women in hum-  
drum occupations like to forget the dull-  
ness and cheapness of life in just such  
stories of impossible adventure. All such  
may have the book of the publishers, J. B.  
Lippincott Company, Philadelphia, at \$1.50.

Really, if the writers of Zendaesque tales  
keep up much longer some fool American  
youth will butt in as a promoter of revolu-  
tion and the champion of a wronged prin-  
cess in one of the European principalities,  
and then the State Department will be at  
the pains of saving the romantic young  
madman's neck. The latest romance based  
upon the juxtaposition of feminine royalty  
and athletic young American manhood is  
"Gloria" (Dodd, Mead & Co.; \$1.50), by  
G. Frederic Turner, which has the usual  
outfit of Teutonic names ending in "bruck,"  
"burg," "baum" and "strasse," the proper  
faithful old soldier of the roughly loyal  
type, the slick conspirator and all the  
familiar company of such fiction. Mr. Tur-  
ner does his little romantic stunt very well,  
but the thing has been done so often that  
any Harvard senior specializing in Litera-  
ture A can turn off one of these novels in  
a fortnight by the easy means of midnight  
coffee to keep him awake while he writes.  
Dear, patient, sanguine Mr. Howells to  
the contrary notwithstanding, the hunger of the  
great American public for romantic fiction  
is permanently unappeasable.

### THE NEWEST BOOKS

**"FLUTTERFLY"** (Houghton, Mifflin  
& Co., Boston; 75 cents net) is a  
charmingly printed and illustrated  
little fairy tale by Clara Louise Burnham,  
enforcing the power of love. Baily Hall  
Chamberlain's illustrations are distinguished  
for charm of line and delicacy of coloring.  
The text seems to show the influence of  
Lewis Carroll and La Motte Foque.

Some hundreds of New Yorkers must  
remember Jerry Simpson when he visited  
the city perhaps more than once and ap-  
peared at some of the clubs frequented by  
men interested in the larger aspects of  
politics. "Sockless Jerry" was the name  
bestowed upon Simpson by Eastern news-  
papers when he was elected to Congress  
from Kansas as a Populist. Doubtless  
some millions of Americans believed Simp-  
son an impossible sort of creature who  
went barefoot and reached a place of pub-  
lic eminence by reason of the Populist en-  
thusiasm of nearly twenty years ago. As  
a matter of fact, Simpson was clad as other  
men, except that he wore stockings instead  
of socks. He was a plain-faced, simple-  
mannered man, earnest, honest, doubtless  
mistaken in some of his economic ideas, but  
really not very much at war with the ideas  
that are now being formulated into public  
policy by both great political parties. Had  
he lived he might have been a useful man



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night sets and  
rich china plates  
and china ware,  
all at big reduc-  
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plenish the town  
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in the present crisis of national affairs, though he probably had not in him the making of a really important national character. Anne L. Driggs has told somewhat sentimentally, and with too great emphasis, but with considerable skill and charm, "The Story of Jerry Simpson," and the book is published at Wichita, Kansas, by Jane Simpson, his widow. Tom Johnson, Champ Clark, Louis Post and others contribute letters in praise of Mr. Simpson, and these are included in the little biography. As a piece of mechanical book-making the work cannot be praised, but as a somewhat pathetic political incident it is well worth while.

Lovers of cats will be interested in the text of Eunice Gibbs Allyn's "Cats' Convention" (New York: Cochrane Publishing Company, \$1.50), though there is far too much of it, and almost any one will recognize the interest of her illustrative photographs from life. Some faithful friends, however, should have told the author that her drawings are really unsuited for illustrating a published book.

Silvanus P. Thompson tells the story of a great English man of science in his "Life of William Thompson, Baron Kelvin of Largs" (The Macmillans), a two-volume book with portraits and other illustrations. An interesting incident of Lord Kelvin's last visit to America was his pilgrimage to a little town in Delaware to make the acquaintance of some distant American cousins not of his own name.

When those who were preparing for an Adirondack picnic announced that there were ham sandwiches, lamb sandwiches, and jam sandwiches, the profane man of the house plaintively urged also "damned" sandwiches. In the "Up-to-Date Sandwich Book" (A. C. McClurg and Company, Chicago, \$1), by Eva Greene Fuller, containing 400 recipes for making the invention of the famous earl, we look in vain for the profane variety above noted, but no doubt the lady will include it as the 401st of her next edition. Meanwhile, her volume, though thus incomplete, is a most attractive example of its kind. It should be treasured along with the hundred cocktail recipes compiled by some enemy of human digestion but friend of good fellowship.

#### LITERARY CHAT

**BJORNSTJERNE BJORNSON**, the Norwegian man of letters and politician, died near the end of April, at Paris, in his seventy-eighth year. Bjornson was known as a novelist and dramatist and lyric poet to the readers of the whole civilized world, and in Norway as an active political reformer of republican and radical convictions. His intellectual and spiritual life was one of storm and stress, for he followed faithfully his own convictions, and allowed neither friendship nor material considerations to swerve him from his course. In comparatively early life he was closely associated with Ibsen, but they quarreled, and although they renewed their acquaintance it was never again one of genuine intimacy. His interests were varied and intense. He delighted in music, travelled widely, threw himself with enthusiasm into the Norwegian national movement, and was greatly drawn toward France. His books deal radically with the problem of sex, and with other social questions. Seven years ago he received the Nobel prize for literature. His personality was impressive, for he was huge of bulk and stature, with a noble leonine head and penetrating eyes. In spite of his intense preoccupation with the politics of Norway, and of his announced determination to live and die there, much of his time since 1882 has been spent in Paris, in the cities of Germany and in Italy, though he had a permanent summer home in his native land. Radical as he was in his views, he advocated an idealistic purity of life, and exercised a practical influence upon the people of Norway by his lectures on chastity. His works best known to the readers of the English tongue are "A Happy Boy," "The Bridal March," "The Fisher Lass," "Captain Mansana," "Maghild," "In God's Paths," "The Heritage of the Kurts," his first distinctly "problem" novel; "A Gauntlet," "Pastor Lang," "Paul Lange," "Synnove Solbakken," and "Arne." "Synnove Solbakken" was his first novel, and its translator into English was Mary Howitt. She gave it the mid-Victorian title of "Trust and Trial." Both the original and the translation appeared in 1858. In the same year he produced his first drama, "Between the Battles." His political preoccupation al-

tered his literary work from the purely artistic to the more distinctively didactic. The early poems were lyric, his early dramas essentially modern sagas. His most radical novel, "The King," was that which he thought most important. Bjornson did more than any other one man to bring about the separation of Norway and Sweden, and perhaps no contemporary man of letters was so distinctively a national figure as this intensely patriotic, and intensely individual Norwegian. He is likely to rank close to Ibsen as a world-influence, and only just below Tolstoi as artist and social philosopher.

"Bianca's Daughter" is the title of Justus Miles Forman's new novel, just announced by the Harpers. The same publishers announce these novels: "Hearts Contending," by George Schock; "Snow-Fire," by the author of "The Martyrdom of an Empress"; "Apple-Tree Cottage," a novelette, by the late Eleanor Macartney Lane, and "The Flowers," by Margarita Spalding Gerry.

Among the most important recent announcements of the Harpers are "Labor in Europe and America," by Sempel Gompers, president of the American Federation of Labor, a work in part the outcome of his observations of travel on the other side of the Atlantic, and "A Personal History of Four Score Years," being an autobiography by Marion Harland, whose acquaintance has included a great number of distinguished persons.

Henry Savage Landor has written for the young "An Explorer's Adventures in Tibet" (Harpers), in which he puts simply and agreeably much of the matter contained in his large volume, "In the Forbidden Land."

Notable books just announced by the Macmillans are "American Rural Schools," by Harold Waldstein Foght, a critical discussion of an important educational question, and "The Building and Care of the Body," by Columbus N. Millard, supervisor of the grammar grades in the public schools of Buffalo, in which exercise, foods and general hygiene are discussed, and the subject is illustrated with effective pictures.

"The Lost Art of Conversation," announced by the Sturgis & Walton Company, is a compilation of famous English essays upon the subject indicated. The same house announces "Children's Gardens," a book dealing with an interesting phase of nature work in the schools, and four new novels, "Jacqueline of the Carrier Pigeons," "The Fulfilment," "Ragna," and "Doctor Rast," the last-named a story, by James Oppenheim, of a physician's work on the east side of New York.

Recent publication announcements of the Putnams are of unusual interest. Their new fiction is to include "Honesty's Garden," by Paul Creswick, and "Arms and the Maid," by Raphael Sabatini, the former an idealistic story of a girl who loved old-fashioned things, the latter a bit of fiction with a strong historical setting. The same house announces "A History of Verona," and "A History of Perugia," volumes in the series of Historic States of Italy; a "Life of George Sand," translated from the French of René Doumic; "Kuskin and His Circle," by Ada Earland; "Love and Marriage," by Ellen Key, the Swedish woman whose "Century of the Child" has attracted interest in this country, and two books dealing with the inner life, "He Restored My Soul," which is an anonymous attempt to show the application of Christianity stripped of its formalism to men and women of to-day, and "Above Life's Turmoil," by James Allen, who urges a philosophy of happiness based upon serenity and pure thoughts.

W. J. Watt & Co., of New York, announce F. J. Woodhouse's first long novel, to be entitled "The Intrusion of Jimmy"; "The Gay Lord Waring," by Houghton Townley, and "Tess of the Storm Country," by Grace Miller White, who was killed by accident in Berlin shortly after writing the story.

Moffat, Yard and Company have published a literary work entitled "Life and Art of Richard Mansfield," by William Winter, dean of the corps of dramatic reviewers that is interesting and admirably done in every particular. The publication is in two volumes, and contains, among other things, seventy-four full page engravings and two photogravures.

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## CONCERNING ANIMALS

**T**HE fervent hope of the animal lover, cherished for many a year—that humane education would come to be regarded as an indispensable element of training—is in the way of being realized to an extent never before attempted. The initiative, so far as Chicago is concerned, is due to that most enlightened educator, Mrs. Ella Flagg Young, city superintendent of the public schools, the study course presented by her to the local Board of Education, and adopted by it on March 23, aiming at comprehensive moral training, based upon humane education. In submitting her plan, she argued that the humane motive is superior to the study of single virtues, because it broadens the sympathies and interests of children without becoming too formal or intellectual, and will always remain vital and related to everyday experiences. One great advantage of this type of training is that in the regular school work abundant material may be found for carrying it on. However, the first requisite for a successful development of Mrs. Young's plan is well posted and sympathetic teachers, so that it is to be hoped that the cry which was raised when the humane people of Illinois succeeded about a year ago in getting the State Legislature to pass a measure for humane education in the public schools, that the teachers were not qualified to impart such instruction, does not voice the fact. In grades 1 and 2 the instruction is to include the care of pet animals—their food, drink and habits; the giving of help to wild animals, such as feeding birds, etc.; and the treatment of domestic animals, and their usefulness; from which the kindness theory of conduct is hoped to be extended to playmates and the home circle. For other grades are recommended studies of familiar animals—their habits, relations to man, and loyalty; the encouraging of birds to live and nest in the neighborhood; the reading of such books as "Black Beauty," "Beautiful Joe," "Dog of Flanders," and the study of laws for the preservation of wild life, and the humane treatment of domestic animals. It should be understood that in all the grades the relation of the child to its fellow humans is considered, and in the higher ones its relation to family, city, state and country, but only that portion of the course which especially affects animals has been here elaborated.

### SIMILAR EDUCATION IN NEW YORK

While in New York no comprehensive and detailed scheme of humane education has been developed, interesting and effective beginnings have been made by the Woman's Auxiliary of the A. S. P. C. A. among the Settlements, and by the parent society in church schools, and among public school children. In the autumn of 1909 Miss Mabel Fitz Randolph, a distinguished educator, began humane lecture work under the general direction of the A. S. P. C. A., at first giving her illustrated talks before church clubs of young persons, and later, under the sanction of Monsignor Lavelle, appearing before the children in Catholic schools. So favorably impressed are the authorities of the church with her lectures and methods that she has the privilege of appearing before any group of parochial school children, and the Episcopal Church authorities—notably Bishop Greer—have also heartily commended them. More recently Miss Randolph has come into touch with some of the public school leaders, appearing before a few schools, and gathering the pupils of several into one auditorium after school hours, but although in the few months since she began the work she has lectured before about thirteen thousand children, she has not been given a definite plan to develop. It is to be hoped that by another season arrangements will be made whereby there will be repetitional work on the part of the lecturer, and provision for practical applications of humane principles, such as the formation of kindness-to-animals clubs among school children, for unless the instruction finds practical expression, more than half its effect will be lost.

### HUMANE EDUCATION IN BALTIMORE

It will be recalled that Baltimore was the first city to incorporate a sympathetic study of animals into its regular school course, the plan for the elementary schools having been prepared by a "Committee on Nature Study," made up of teachers representing each grade in the High, Polytechnic and Teachers' Training Schools. In the first and second grades birds are first considered—a full bibliography of easily accessible books being among the helpful aids to instruction—and the same method is followed in regard to home pets and other domesticated animals. Teachers are also advised to encourage children to bring their pets to school with them, for, as it was said, "One good old-fashioned dog will dispel more school atmosphere than any number of blackboard decorations, and please and teach the children vastly more." It is to be hoped that New York and the other principal cities of the country will follow the excellent examples set by Chicago and Baltimore, and make practical humane education an integral part of the public school system, at least in the lower and kindergarten grades.

### A SAVAGE SURVIVAL

Although described as an all-round sportsman, is not the champion amateur bullfighter of Mexico in fact a curious survival from earlier and more brutal ages? At least he seems to have been quite frank with a "Sun" representative, for he proclaimed himself as grossly cruel in his tastes, boasting of having last summer met and outvalued the amateur champion of Spain in a test carried on before the King, when six bulls and twenty-four horses were killed. This self-styled "sportsman" stated that he took to bullfighting about five years ago as an amusement, beginning his practice on his good sized place in the country, and the criticism in regard to allowing horses to be mercilessly done to death by infuriated bulls he callously dismisses with the statement that the horses are old and that the pain inflicted by the bull does not last long. Certainly a survival of savagery, too, are the entertainments described as supplementary to the bullfights. The day after one of the scenes of suffering a luncheon is given in the bull ring where the fight has taken place, when the table is spread in the centre and a big awning is erected over all. With the coffee is brought in a little bull whose horns have been deprived of their tips, and he is allowed to run and charge where he will, it not being etiquette for any guest to leave his seat. The bull charges at the table, the diners and the band members indiscriminately; pulls down the awning, and breaks the crockery, and the experience is pronounced great fun. This amateur toreador says that his father was an American, who went to Mexico forty years ago, and that in spite of the fact that we are, as a nation, prejudiced against bullfighting, those Americans who go to Mexico, although they usually withdraw during the first bullfight they go to, go back the next Sunday to see what repelled them and then keep going. Let us hope this is libel on Americans, and at any rate that Alberto Braniff, of Mexico, is not one.

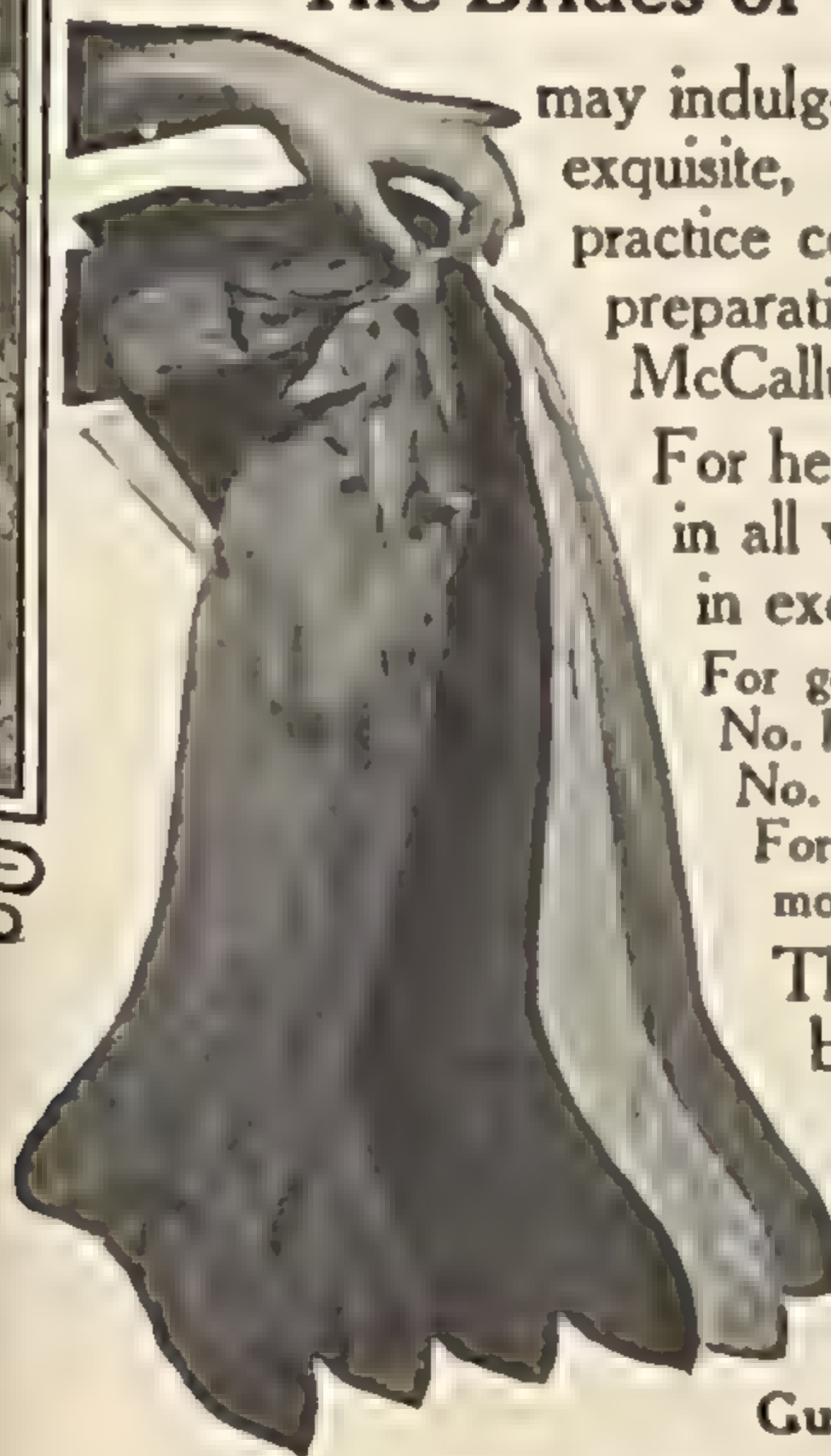
### ST. BERNARDS IN FAVOR

Queen Alexandra, whose love for animals is well known, and who has always been especially fond of toy dogs, not long ago bought a large St. Bernard, and the word has gone forth that this will turn out a good thing for the breeders of this type, because the Queen sets the fashion in dogs as she does in many other things. It is about twenty years since the St. Bernard was in great favor, but at the Westminster Kennel Club show, held in February of this year in Madison Square Garden, New York, over eighty were exhibited, and most of them were magnificent creatures. Now that the back-to-nature microbe is infecting even people of moderate means it is probable that the demand for St. Bernards will greatly increase, for on account of their bulk they must always remain a country place type of pet and protector.



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For her wedding, rarely beautiful textures, in all weights, plain or hand-embroidered, in exclusive designs.

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These cannot be duplicated in durability and appearance at any price.

Cost little more than lisle and wear quite as well. Our

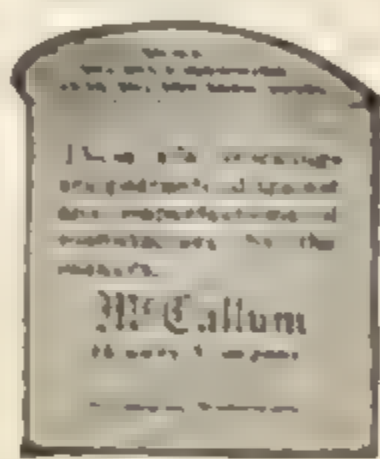
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goes with each pair to insure you against loss from defective material or manufacture; and within the envelope is matched silk mending thread. Be sure to obtain it with every pair you purchase.

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Write for our interesting booklet, "Through My Lady's Ring," and you will see why our stockings are so superior.

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Home making in all its phases is thoroly taught at Lasell. The principles of hygiene and sanitation, the science of foods, marketing, cooking, the art of entertaining, house furnishing and management, sewing, dress-making and millinery are studied in a practical way under the supervision of competent teachers.

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A refreshing and medicinal face powder for beautifying the skin. It will not clog the glands or pores of the skin.

Flesh and White, 50c. a box.

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In White,  
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These garments, by shaping the body gracefully, reduce the size of your figure. They are more comfortable than corsets, as they bend easily with the body. Send for descriptive folder to the address below.

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### DR. WALTER'S

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### Rubber Garments

for Men and Women

Neck and Chin Bands, \$3.00  
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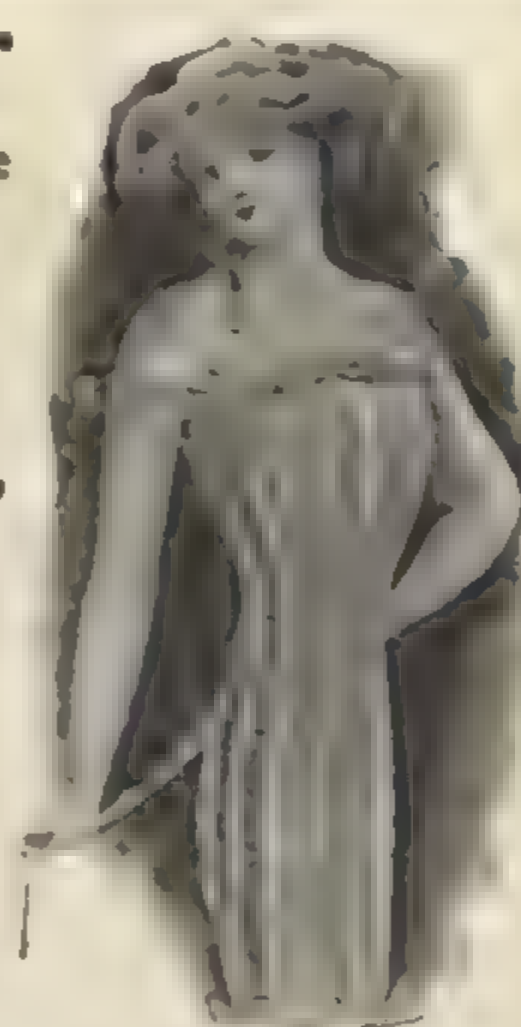
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This cool Summer garment keeps the figure trim and graceful at all times. You are always sure of looking your best, if you wear a De BEVOISE.

100 different styles for stout, medium and slender figures. Sizes 32 to 48 bust. Open front or back. Made of light-weight Batiste, Nainsook, Linen Mesh, etc., elaborately trimmed with lace, embroidery, insertion and ribbon. 50c and up.

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Ask for the "De BEVOISE" and take no other

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STYLE No. 1958, made of fine Batiste, embroidered yoke, lace and ribbon trimmed, **\$1.50 each**



## ON HER DRESSING TABLE

**F**IND me the woman who is lacking in a desire to improve her looks and I will proclaim her the eighth wonder of the world, but this in no laudatory sense, since, in my opinion, it is impossible to overestimate the value of an exquisite personality, whether physical, mental or spiritual, and the first is usually suggestive of at least one of the other two. Many beautifying processes and preparations have grown out of this intense desire to bring each natural advantage to its highest degree of cultivation, and one must own that there is great cause for congratulation in the vastly improved appearance of the woman of the present day after she has reached or passed the meridian of life.

Among the latest so-called beauty creams is one of unique character which promises great things in the way of whitening and smoothing the skin. When we stop to consider how important these two qualities are to the complexion it is plain that this cosmetic should be of great value. Although neither a cold cream nor a bleach, it combines the useful qualities of both, and is said to possess remedial virtues which will remove pimples, blotches, freckles and all redness or roughness of the skin. The perfume of which it is delicately redolent is violet, and we are told that it will not irritate the most delicate skin, since every ingredient, it is said, works for permanent benefit. More than all this, strong claims are made that this cream will produce a natural color—a quality which will appeal to all women who are naturally pale. Price 60 cents and \$1 a jar.

The soap recommended for use before applying the latter preparation is said to contain highly medicinal skin remedies and to be a perfect combination of almond oil and wax. That it is also non-irritant is affirmed, as well as antiseptic, it being an excellent toilet soap in every particular. For shampoo purposes it is not less strongly recommended, and I am told that the growth of the hair will be increased, besides its being kept soft and fluffy if the soap be used in this manner twice a month. Seldom is a soap found which answers ideally for both the face and hair, and from this point of view it may be considered rare. Price 25 cents a cake.

No toothbrush could well be daintier or more attractive in appearance than an especially nice little affair which seems so well constructed and satisfactory in every particular that I do not hesitate to recommend it heartily. The handles are transparent and amber colored, always presenting a clean, attractive appearance, and the bristles are set in the handle by machinery in a particularly strong and durable fashion. An unqualified guarantee is given with every brush, which may be exchanged if found defective. The texture of each is plainly indicated on the handle, different letters meaning either medium, hard, extra hard or soft, the latter being especially adapted for children. To get the best results with any toothbrush, it should first be soaked in water for a few hours, as it has probably been in the store for some time and the bristles have become dry or slightly shrunken. The soaking will restore them to their original proportions, and even in the case of an ordinary brush will prevent the bristles from falling out as soon as they usually would. The price of the very fine brush I have in mind is 25 cents or 35 cents, according to size.

A new deodorant is effective in destroying all odors of the body, and those who have never possessed such a preparation should lose no time in purchasing this, for which we can forward the address. The uses of a powder of this kind are numerous, and even those who do not perspire sufficiently to need a deodorant will find it invaluable for other purposes. It does not destroy odor by overpowering it with another, but just wipes it out of existence by a special process of elimination, and this is the case where it is used to sprinkle on the clothing as well as when powdered on the person. Should one be visiting or traveling beyond reach of a laundress for some time, this will keep the soiled clothes bag perfectly sweet in odor, and there are

other uses to which it can be put, too numerous for mention. Perspiration should not be checked, since it is nature's way of ridding the body of its impurities, but any unpleasantness arising from it can be instantly and entirely relieved by dusting on this powder. After a bath it is refreshing and cooling, and the feet may be soothed and rested when tired or when burning, by the same means. It is inexpensive, encased in a neat little sprinkler-topped box and merits consideration.

The strong, pure odor of fresh roses exhales from a delicious extract recently imported from France. Masses of roses wet with the morning dew give forth the same sweet perfume, and the mental picture of just such a bed of flowers is suggested. In fact, this is an exact reproduction of the rich perfume of a fresh rose. It can be had in powder and soap as well as extract, these being of the highest class.

Delightful as the perfume mentioned, it being among the finest of all floral extracts, it cannot claim the complete novelty of a new essence heralded as an automobile perfume, and designed for carrying in a motor car. The handsome glass bottle fits snugly into a leather case, and the stopper is securely fastened with a golden head-piece. The perfume is exceedingly rich and original in character, with an Oriental luxuriance which is at once fragrant, penetrating and rather languorous in quality.

As might have been expected, we are deluged with the name of the sensational French play of the year, it being applied to articles of dress, and the peculiar shade of scarlet which suggests the title used in almost every conceivable way in spring millinery as well as dress accessories of all kinds. Among the many pretty novelties brought out under the name in question, are exquisite sachets in satin of a wonderful scarlet, and daintily finished with tiny gold galoon as well as a print of some old-time French beauty. They make attractive presents and are filled with a new sachet powder of great lasting power, and are as deliciously sweet as anything I have known. The price is \$1.50 each, and they are to be bought at an exclusive little shop where only the latest and smartest of French toilet preparations and accessories are kept.

At the same place they are selling a cold cream with peculiarly cleansing, soothing qualities for 75 cents a jar, or 87 cents if sent by mail. These exquisitely fine and well compounded preparations meet with the appreciation of women of extreme refinement who like something exclusive and very high class. The articles are not made up in immense quantities, and the manufacture of it receives the personal attention of one of the cleverest and best known toilet specialists of Paris.

The amount of convenience afforded by a new manicure buffer selling for \$3 is quite surprising, for it gathers together in one article cuticle scissors, cuticle knife, flexible nail file and corn knife. These are all attached to the buffer and slip under its wooden back, when not in use, in the most compact manner. The finest leather with removable chamois is used in the making, and the latter may be substituted when soiled or worn. Each buffer is packed in a leather case for convenience in traveling, and I am sure that the completeness of its fittings will soon give it great popularity. From the same firm comes a nail enamel in cake form, which is known and used over half the world and almost unrivalled in the excellence and speed of its results. The latter is free from pumice or acid, has no dust to fly over the garments, works rapidly, and will give a brilliant and lasting polish with very little effort. The palm of the hand will prove as good a buffer for this preparation as anything one can buy, and nothing could well be more convenient for those who travel frequently, since no harm can be done by an accidental upsetting. Price 25 cents a box.

[Note.—Readers of Vogue inquiring for names of shops where dressing-table articles are purchasable should enclose a stamped and addressed envelope for reply, and state page and date.]

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EST. 1846

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### When there's No Appetite

for breakfast, dinner or supper, something is wrong. The danger signal is up! If, for a few days you will indulge, regularly, in the good, old, genuine "UNDERBERG" Bitters everything will be all right. The fine flavor will delight you. Once known, "UNDERBERG" Bitters becomes a home necessity, good for young and old, and a pleasing drink for hospitality. Refuse imitations,—ask for it by name, and look at the label.

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204 William Street, New York

### The Best Bitter Liqueur



# PENNSYLVANIA RAILROAD



**Bulletin.**

## Summer Trips Far and Near

Summer days are coming fast, and vacation time suggests itself to young and old alike. In a few weeks the annual exodus to country, seashore and mountains will have begun.

Already the cry is:—"Where shall we go this summer? To the old and tried resort we have visited year after year; or shall we try a new place?"

The Pennsylvania Railroad's Summer Excursion Book contains descriptions of nearly eight hundred of the leading resorts of the United States and Canada.

Chief among these are the forty beaches of New Jersey, which combine the best to be found in resort attractions. New Jersey's seacoast is a pleasure ground not equalled anywhere in the world.

Atlantic City, Cape May, Wildwood, Ocean City, Sea Isle City, Anglesea, Stone Harbor, Holly Beach, Avalon, Beach Haven, Sea Side Park, Island Heights, Point Pleasant, Sea Girt, Spring Lake, Belmar, Ocean Grove, Asbury Park, Allenhurst, Elberon and Long Branch are names too well known to need description of their many charms.

The Summer Excursion Book describes these and other resorts, gives lists of principal hotels, and quotes rates of fare from principal stations on the Pennsylvania railroad.

Twenty-five cents in stamps sent to Geo. W. Boyd, General Passenger Agent, Broad St. Station, Philadelphia, Pa., will bring a copy of this valuable work to you post-paid. Copies may also be obtained of Ticket Agents at ten cents each.



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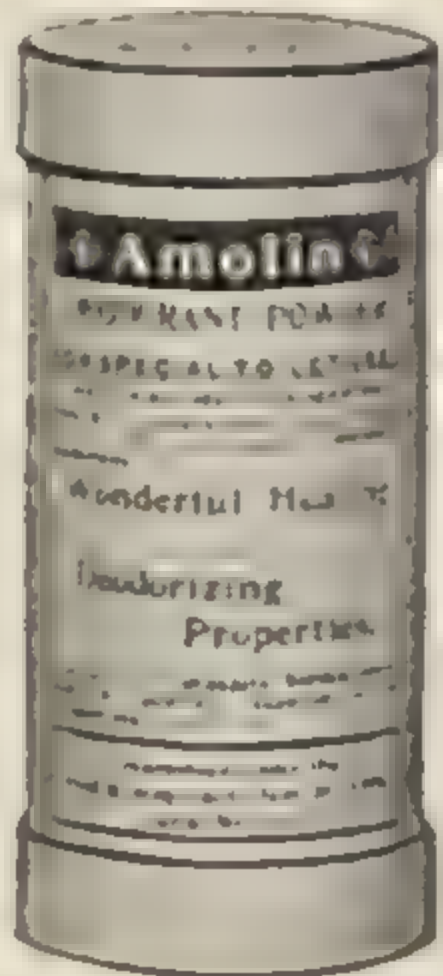
## "—Be Sweet of Body"

This cooling, refreshing, fluffy white powder is the purest, surest, best deodorant ever made. This you will know as soon as you try it. No other product at all like it exists. No other accomplishes the same results.

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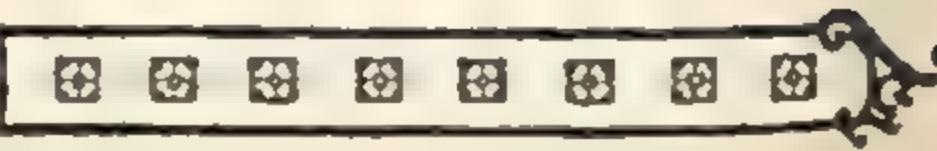
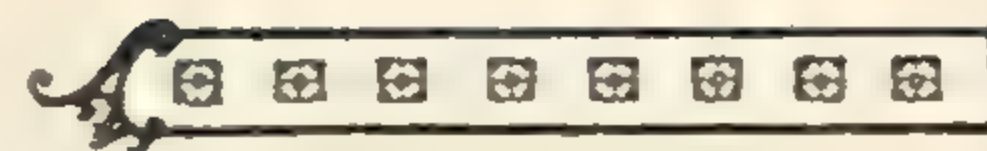


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Their booklet "V" illustrating the history of Oriental Art and Stones to be worn for good luck on different days now ready.



## FASHION DESCRIPTIONS

PAGE 25

UPPER LEFT.—Comfortable motor bonnet of natural Batavia cloth faced with Alice-blue taffeta, which is shirred on cord. There are rosettes at either side, and streamers tie under the chin.

UPPER RIGHT.—Quaint motor bonnet of brown crin and moss-green taffeta. Tiny pink moss rosebuds are placed in the centre of either rosette.

MIDDLE.—Large hat suitable for sailing, which protects the face from the sun. It is made of white panama, and around the crown is tied a white hemp scarf with a Persian border.

LOWER LEFT.—Of soft yellow straw with scarf, facing and streamers of green Batavia cloth. Bands of real Persian cretonne are set in on the scarf.

LOWER RIGHT.—Hat of white crash and white embroidered batiste which is worked in a leaf pattern. Brown velvet ribbon is tied around the crown.

PAGE 28

LEFT FIGURE.—Smart bathing suit on the moyenage lines. It is made of heavy black satin with a sailor collar of white bengaline, which fastens at the front with a black and white dotted silk tie. The sleeves are short and loose, which makes this model most practicable for the bather who likes to swim.

MIDDLE.—Princess bathing suit of navy blue corded silk trimmed with self-tone soutache. It is fitted to the figure by means of tucks, and a deep hem gives the lower part a graceful swing.

RIGHT.—For the fair bather who fears sunburn this is an excellent model. It is made of soft black taffeta entirely box-plaited, and has a detachable high collar. The sash which ties at the left side is finished with black silk tassels.

PAGE 33

UPPER LEFT.—A round turban of fine black straw, trimmed at the back with half a dozen white ostrich feathers. Designed by Caroline Reboux.

UPPER RIGHT.—Georgette turban formed of a Persian silk scarf twisted close to the forehead and knotted at the left side with a deep gold fringe. The crown is of fancy black straw.

MIDDLE FIGURE.—Lewis model of fine straw; the color is mulberry, and the shape is a modified tricorne. The crown is entirely covered with a mass of large English violets and pale pink roses.

LOWER LEFT.—Turban of changeable blue and black straw with pipings of emerald green velvet. Fancy feathers and skeleton quills in emerald green. Model by Reboux.

LOWER RIGHT.—Mushroom hat with a full crown of fine black straw, trimmed with roses which shade from salmon pink to dark rose.

PAGE 34

LEFT FIGURE.—Gown of lettuce-green foulard with a long skirt which has a draped tunic. The bodice, cuffs and back panel are trimmed with hand embroidery.

MIDDLE FIGURE.—Dress of fine silk crêpe; color, "parme." White chiffon forms the yoke and tiny ruffle.

RIGHT FIGURE.—Pretty dress of two-tone voilé, hand embroidered in many colors. The belt is of peacock-green chiffon.

PAGE 39

LEFT AND MIDDLE FIGURES.—Front and back views of a nobby little costume of motors natté in a vert inondation shade. It is cut on unique lines, and is made with absolutely no trimming.

RIGHT FIGURE.—An attractive model in pale pink linen, with inserts of white embroidery. The buttons are of white pearl.

## As Seen By Him

(Continued from page 17.)

there is much yacht building and a great deal of change of ownership, with less demand for the old, luxurious style of sea-going yacht, and a preference for several smaller craft instead of one large one. Colonel Astor has disposed of the Nourmahal; the Anthony Drexels have sold the Magarita, and William K. Vanderbilt's yacht is in the market, if not already sold. Each June Commodore Gerry gives a cruise on the Electra, and later that comfortable, staunch and luxuriously appointed vessel is in commission at Newport. Mr. William Iselin is having built a new yacht, and for the first time in years has not taken his May and June cruise. In summer the yachts are anchored at first one watering place and then another along the Atlantic coast, and the Cup races take place at the close of the Yacht Club's annual cruise in August, just at the start of the Newport season.

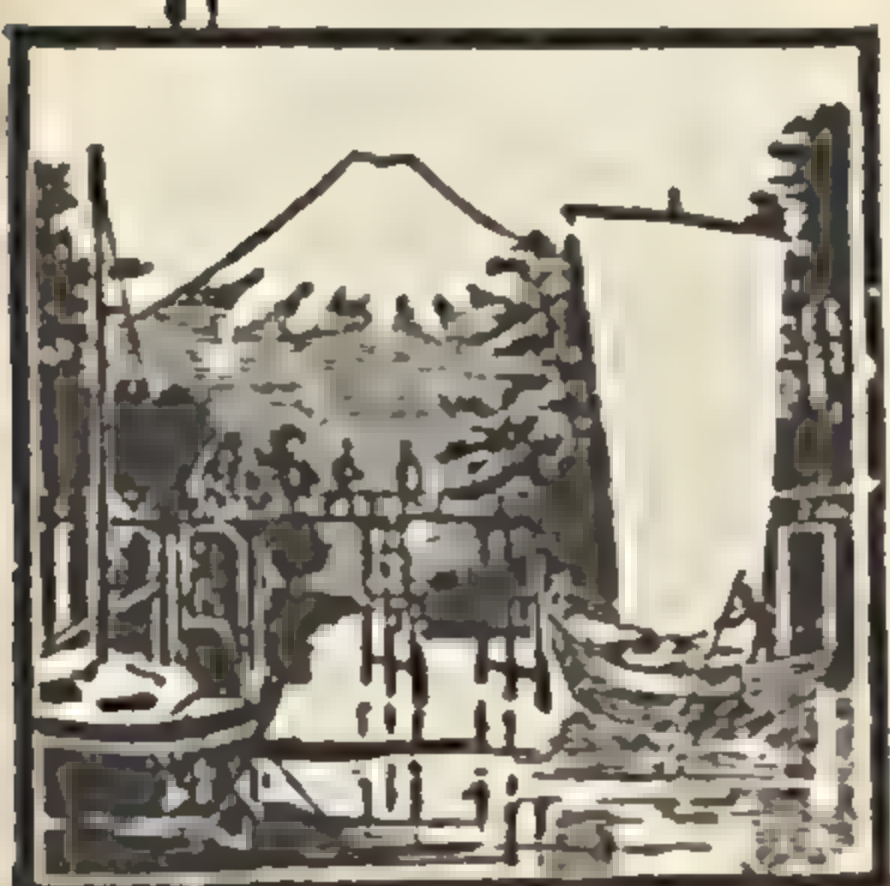
## WEDDING BELLS IN JUNE

Among the many important weddings to take place in June is that of Miss Mathilde Townsend, who has been rumored to have refused all sorts of titles, to Mr. Peter Gerry, at Washington, where there will be remembered for many a long day the co-tillion given by Mrs. Townsend during Carnival week this winter. It was then that many guessed that Mr. Gerry would win in the contest of numerous suitors. Miss Townsend is a handsome and charming girl, who would have been a reigning toast even without her fortune, which comes from locomotives in Erie, Pa. Mr. Gerry is the younger son of Commodore and Mrs. Elbridge T. Gerry, of New York, his great grandfather having been a signer of the Declaration of Independence, and a

Vice-President of the United States. There are two unmarried daughters, and an elder brother, Robert Livingston Gerry, who married Miss Harriman, a daughter of the late E. H. Harriman. The Gerrys are a power in New York society of the old regime, living in a handsome house opposite Central Park, on Fifth Avenue, and having a villa at Newport and an estate on Delaware Lake. Commodore Gerry was for years the leading spirit of the New York Yacht Club, and is the founder of the Society for the Prevention of Cruelty to Children.

The wedding of Miss Alice Borland and Orme Wilson, Jr., will be another interesting June event, to take place in the Church of the Incarnation. Miss Borland is one of the grand-daughters of the late George G. Haven and a daughter of Mr. and Mrs. John Nelson Borland, while the bridegroom is the elder son of Mr. and Mrs. Orme Wilson. How time passes! It seems but yesterday that Orme Wilson and Miss Carrie Astor were married in the plain but comfortable home of the William Astors on Fifth Avenue and Thirty-fourth Street—the site on which the Astoria part of the Waldorf now stands. The wedding, if I remember correctly, was in the evening, and the ceremony and reception were held in the picture gallery, which did duty also as a ballroom—a modest apartment, but thought quite palatial in its day. And one of the bridesmaids was Miss Beckwith—the beautiful "Baby," who was the special protegee of the Empress Eugenie. Baby Beckwith married years afterwards a Mr. Dudley Leigh, and before she died last year was Lady Leigh, the hostess of a London town house and of an historical castle. Another bridesmaid was Miss Hecksher, now Mrs. George McClellan. But why continue the list. Miss Carrie Astor was the youngest of the William Astor girls, and her marriage was a love match pure and simple.





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Japanese Rugs  
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Porch Rugs  
Veranda Curtains  
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Garden Lanterns  
from Eastern  
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Furniture

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have yet to find a rival for unquestioned harmony, appropriateness and moderate cost—Vantine's has yet to find its rival as the source of supply. While a personal tour of this wondrous store would prove an inspiration to prospective furnishers, inquiries or orders by mail will receive intelligent attention at every step—sketches and estimates for any decorative scheme supplied whenever desired.

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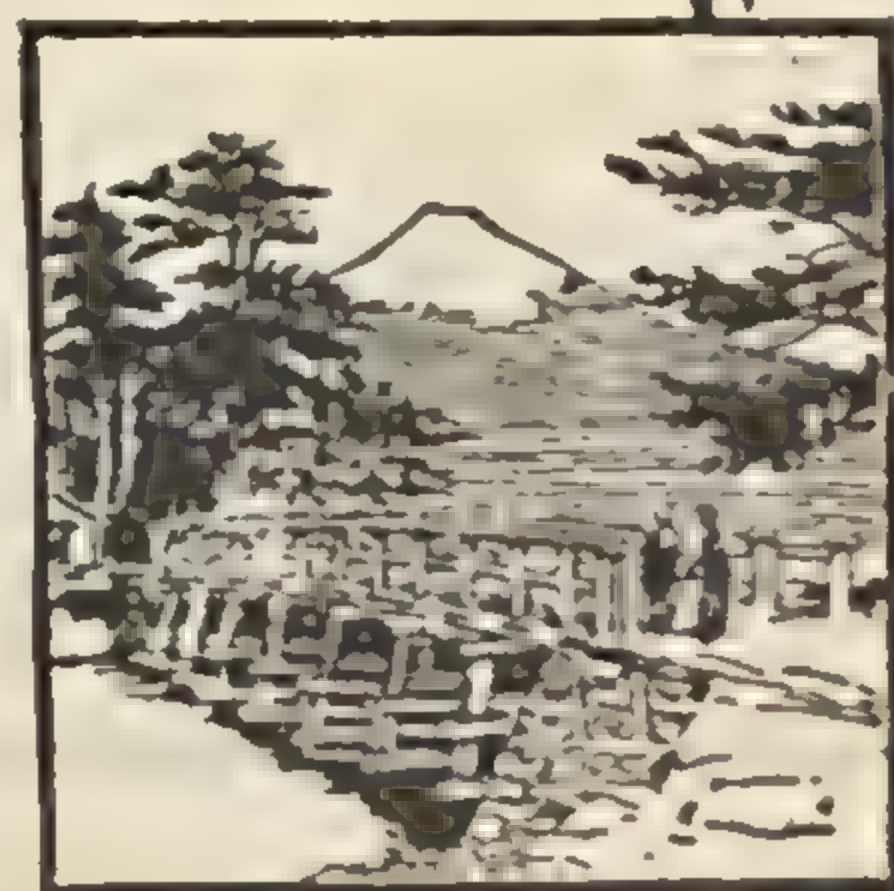
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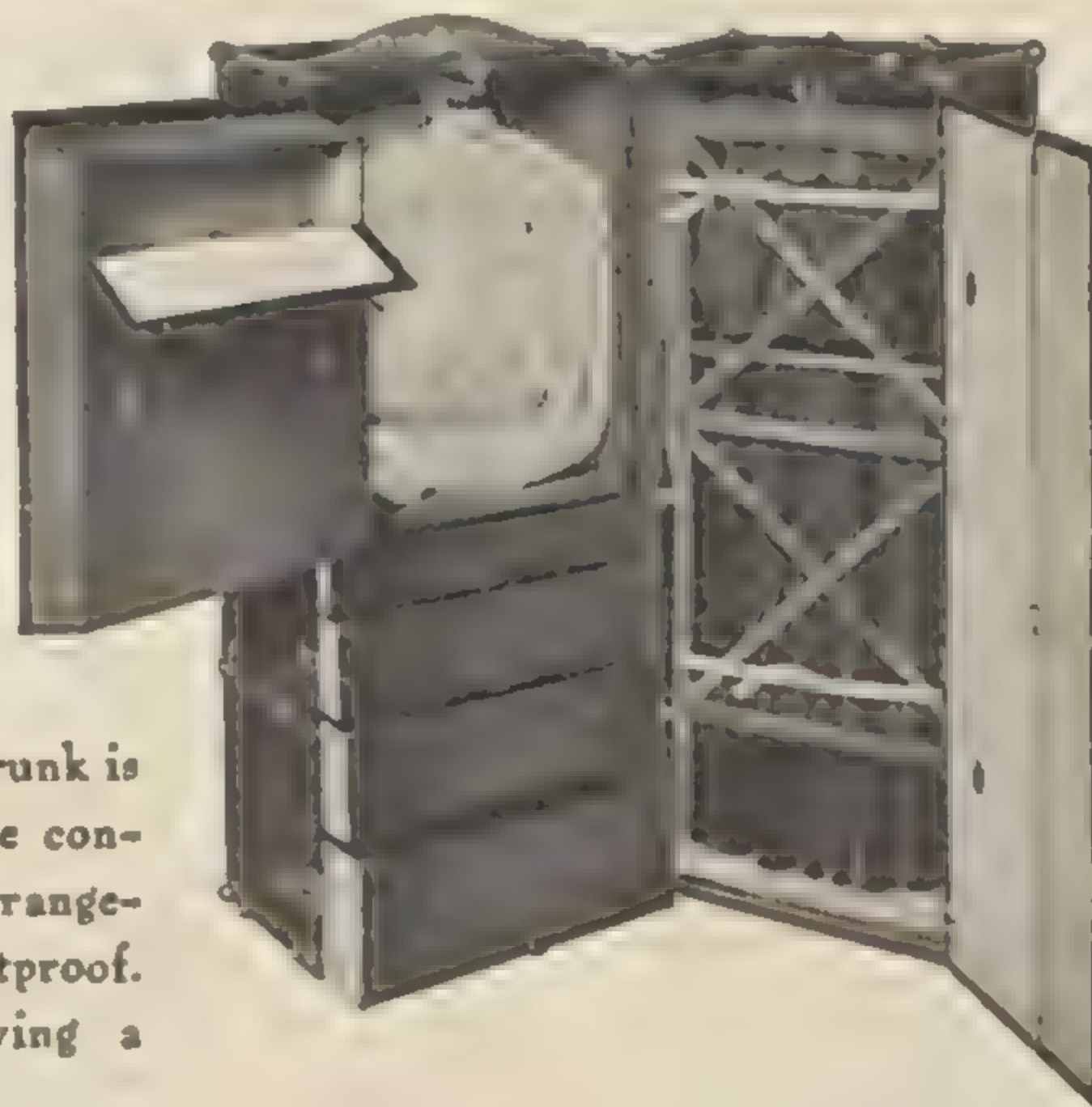
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Special Models for men as well as for women  
Price \$30 to \$110

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## Oriental Cream

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whitens, beautifies and preserves the skin from the damaging elements. It gives the real, natural bloom of youth, and its application positively cannot be detected.

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## Dr. T. Felix Gouraud's Italian Medicated Soap

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is most soothing in its effect on face and hands. It cures inflamed skin and chapped face. Invaluable for every woman who motors or enjoys outdoor sports. If you will simply try a cake you will say that you will never be without it.

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Proprietor

37 Great Jones St., New York



## S O C I E T Y

### DIED

**Cutting.**—In London, on May 7, in his 42d year, Robert Livingston, son of Judith Carter Cutting and the late Robert Livingston Cutting.

**Howells.**—Elinor Mead, wife of William Dean Howells, May 7, at her home, 130 West 57th Street.

**Whitney.**—On Sunday morning, May 8, 1910, at her residence, No. 11 East 26th Street, Ewretta Constable Whitney, daughter of the late William and Mary S. Whitney.

### ENGAGED

**Arter-Whelen.**—Miss Virginia Arter, daughter of Mrs. Winfield Arter, to Mr. William Baker Whelen, both of Philadelphia.

**Bell-Fortescue.**—Miss Grace Hubbard Bell, daughter of Mr. Charles J. Bell, of Washington, D. C., to Mr. Granville Fortescue.

**Goodnow-Gillett.**—Miss Isabel L. Goodnow, daughter of Mr. Frank J. Goodnow, to Mr. E. Kendall Gillett, of Pelham Manor.

**Hickok-Boykin.**—Miss Mary Hickok, daughter of Mrs. John J. Hickok, to Mr. Hamilton Godwin Boykin, both of Richmond.

**Irwin-Crocker.**—Miss Helene Irwin, daughter of Mr. William G. Irwin, of San Francisco, Cal., to Mr. Charles Templeton Crocker.

**Oliver-Keifer.**—Miss Claire Oliver, daughter of Mr. Frank Oliver, of Ottawa, Ontario, Minister of the Interior, to Mr. Allan Keifer.

**Smith-Kennett.**—Miss Isabella Smith, daughter of Mr. and Mrs. George Watson Smith, to Mr. Luther M. Kennett, both of Chicago.

### WEDDINGS

**Hudson-Frith.**—May 19.—Mr. Hendrick Hudson and Miss Helen Morgan Frith, daughter of Mr. L. Edward Frith, were married on Thursday, May 19, at the home of the bride, at four o'clock.

**Overall-Scudder.**—May 25.—Mr. John H. Overall and Miss Martha Cupples Scudder, daughter of Mr. William H. Scudder, of St. Louis, were married on Wednesday, May 25.

**Pell-Borland.**—May 17.—Mr. Clarence Cecil Pell and Miss Madeline Borland, daughter of Mr. J. Nelson Borland, were married on Tuesday, May 17, in the Church of the Incarnation, at four o'clock.

**Johnson-Brooks.**—May 17.—Assistant Surgeon Lucius Warren Johnson, U. S. N., and Miss Margaret C. C. Brooks, daughter of Mrs. E. C. Brooks, of Washington, D. C., were married on Tuesday, May 17, in St. Thomas's Episcopal Church.

**Perry-Leverich.**—May 21.—Mr. John M. Perry and Miss Mathilde G. Leverich, daughter of Mr. Charles D. Leverich, were married on Saturday, May 21, at Corona, L. I.

### WEDDINGS TO COME

**Alexander-Roosevelt.**—June 20.—Miss Eleanor Alexander, daughter of Mrs. Henry Addison Alexander, to Mr. Theodore Roosevelt, Jr.; Fifth Avenue Presbyterian Church.

**Bertron-Fahnestock.**—June 1.—Miss Elizabeth Bertron, daughter of Mr. S. Reading Bertron, to Mr. Snowden Fahnestock, at the home of the bride.

**Billings-Vander Poel.**—June 4.—Miss Blanche Pauline Billings, daughter of Mr. Cornelius K. G. Billings, to Mr. William Halsted Vander Poel; at the home of the bride.

**Borland-Wilson.**—June 8.—Miss Alice Borland, daughter of Mr. J. Nelson Borland, to Mr. Marshall Orme Wilson; Church of the Incarnation.

**Botsford-Stephenson.**—June 22.—Miss Marguerite Kemp Botsford, daughter of Mr. Edward P. Botsford, to Mr. George Whitney Stephenson; Calvary Church, Pittsburg.

**Brady-Garvan.**—June 9.—Miss Mabel Brady, daughter of Mr. Anthony N. Brady, to Mr. Francis P. Garvan; Albany.

**Buckingham-Elliott.**—June 4.—Miss Ethel Buckingham, daughter of Mr. John Buckingham, to Mr. William Sanders Elliott; Trinity Church, Highland Park, Chicago.

**Burgess-Fearon.**—June 15.—Miss Elsa Burgess, daughter of Mrs. William H. Burgess, to Mr. Frank Low Fearon; Paris.

**Burton-Wing.**—May 28.—Miss Elizabeth Burton, daughter of Mr. Frank V. Burton, to Mr. Morgan Wing; St. George's Church, Newburg.

**Calef-Boardman.**—June 8.—Miss Anita Calef, daughter of Mrs. Benjamin Shreve Calef, to Mr. Francis Boardman; Trinity Church, Boston.

**Carter-Acheson.**—June 20.—Miss Mildred Carter, daughter of Mr. John Ridgely Carter, to Viscount Acheson, in St. George's Church, Hanover Square, London.

**Drexel-Maidstone.**—June 8.—Miss Margarita Drexel, daughter of Mr. Anthony J. Drexel, to the Viscount Maidstone; London.

**Edson-McKie.**—June 1.—Miss Florelle Le P. Edson, daughter of Mr. Joseph R. Edson, to Lieutenant John William McKie, U. S. A.; Washington.

**Fisk-Gould.**—June 6.—Miss Evelyn Fisk, daughter of the late Harvey Fisk, to Mr. John W. Du B. Gould; Wilburtha, N. J.

**Grinnell-Forbes.**—June 4.—Miss Charlotte I. Grinnell, daughter of Mr. E. Morgan Grinnell, to Mr. Alexander Forbes; at the home of the bride.

**Hardenbergh-Chisholm.**—June 25.—Miss Sara C. Hardenbergh, daughter of Mr. William P. Hardenbergh, to Mr. Hugh J. Chisholm, Jr.; Bernardsville.

**Leupp-Johnson.**—June 9.—Miss Kathleen B. Leupp, daughter of Mr. Francis E. Leupp, to Mr. Reginald Davis Johnson; Washington.

**McCook-Miller.**—June 1.—Miss Katherine McCook, daughter of Mr. Willis F. McCook, to Mr. Harry J. Miller; St. Paul's Cathedral, Pittsburg.

**McFadden-Sands.**—June 23.—Miss Katharine Hynson McFadden, daughter of Mr. J. Franklin McFadden, to Mr. Harold Aymar Sands; Radnor, Pa.

**Moore-Hyde.**—June 1.—Miss Edith Moore, daughter of Mr. James Moore, Jr., to Mr. B. Talbot B. Hyde; at the home of the bride.

**Pontefract-Childs.**—June 4.—Miss Isobel W. Pontefract, daughter of Mrs. James G. Pontefract, to Mr. Clinton L. Childs; Pittsburg.

**Poor-Gardiner.**—June 4.—Miss Evelyn Poor, daughter of Mr. James Harper Poor, to Mr. Philip P. Gardiner; Easthampton.

**Rand-Merrill.**—June 1.—Miss Dorothy Rand, daughter of Mrs. George Curtis Rand, to Mr. Payson McLane Merrill; St. John's Church, Far Rockaway.

**Rolston-Peacock.**—June 18.—Miss Jean Rolston, daughter of Mr. Louis Bertrand Rolston, to Mr. Clarence Peacock; St. Thomas's Church.

**Schwab-Herrick.**—June 15.—Miss Amo Schwab, daughter of Mr. Gustav H. Schwab, to Dr. William Worthington Herrick, at the country home of her parents, at Scarborough, N. Y.

**Smith-Oliver.**—June 1.—Miss Laura Smith, daughter of Mr. Persifor Smith, to Mr. George S. Oliver; Pittsburg.

**Stevens-Bowen.**—June 25.—Miss Elizabeth Winthrop Stevens, daughter of Mr. Ledyard Stevens, to Mr. John de Koven Bowen; St. Mark's Church.

### INTIMATIONS

**Astor.**—Mrs. Waldorf Astor, who has been visiting her sister, Mrs. Reginald Brooks, for two months, has returned to England.

**Auchincloss.**—Mr. and Mrs. Hugh D. Auchincloss went to Newport May 20.

**Barney.**—Mrs. J. Stewart Barney will spend the summer at Newport.

**Baylies.**—Mrs. Edmund L. Baylies will spend the summer abroad.

**Bliss.**—Mr. and Mrs. Cornelius N. Bliss have gone to their country house in Oceanic, N. J.

**Burden.**—Mr. and Mrs. I. Townsend Burden will pass the summer at Newport, where they will go late in June.

(Continued on page 68.)



## Club Cocktails

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No fuss, no trouble, no bother. You simply strain through cracked ice and serve.

*Martini (gin base) and Manhattan (whiskey base) are the most popular. At all good dealers.*

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Smart Gowns for All Occasions  
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Especially suitable for Evening Wear and Dressy Functions at Summer Resorts.

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also

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Indispensable for Automobiling, Yachting, Ocean Voyage, etc.

All orders for Gowns and Tailor Made Suits, to be completed this season, should be placed with us without delay.

Arrangements for Bridal Gowns and Trousseaux, Bridesmaids' Dresses, and other dressy gowns, needed for early Fall Weddings, should be made before June the 15th.

Prices Moderate

Four members of our executive staff will sail for Europe June the 30th, when we will close for the season.

**E. CHARLES, 62 West 47th Street, NEW YORK**  
Between Fifth and Sixth Avenue

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# WEDDING GIFTS

IN addition to the usual articles to be found in every store, our collection is always rich in things that are different.



Cafe Diabolique Services  
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### Have Youthful Hair



Restore your hair to its former color, brightness and beauty by simply combing it with the

### IDEAL HAIR DYEING COMB

It puts lustre, life and beauty into dull, faded, lifeless hair, and changes it to any desired color. Any shade of hair matched exactly. It imparts uniform, natural color. Used like an ordinary comb. More than a hundred thousand in use. Not sold in stores.

**Write for FREE Book**

Write for "The Book of the Hair," a 32-page illustrated book telling all about the Ideal Comb and containing valuable information about the care of the hair and scalp.

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### Kalos-Ozone Toilet Requisites

These delightful creams and lotions are a triumph of cosmetic art. No expense has been spared to make them the acme of perfection. They are composed of the finest and most expensive ingredients and perfumed with true flower odors.

They are absolutely inalterable in any climate, and they will do all we claim on our labels. These splendid preparations cannot be equaled.

See that our "Kalos" girl is on every package, also the E. Burnham signature. We list here a few of the specialties.

### Kalos-Ozone Massage Creme

A greaseless disappearing cream. Leaves the skin soft and white. May be used before applying powder, or powder may be omitted. It is a specific remedy for an oily skin. Price 50c.

### Kalos Cremozone

Delightfully soothing; will keep the skin white and relieves sunburn and the irritation caused by sharp winds. Should be in the kit of every motorist. Price 50c.

### Kalos Poudrozone

A perfect face powder. The result of much study and experiment. It will improve the complexion permanently if a little is used each day. Its composition consists of healing, soothing ingredients which give a transparent delicacy to any skin. It is absolutely perfect. Price \$1.00.

### Kalos Talcozone

A superior Talcum powder. Dainty, elegant, pure. Perfumed with the essence of La France Roses. An especially prepared talcum, different from all others. Price 25c.

### Kalos Jacque Rose Petals

This highly concentrated rose paste requires a mere speck to color lips and cheeks. It is true to nature. Absolutely harmless. Price 50c. For sale at all Dealers, or direct upon receipt of price.

## E. BURNHAM

Department 706

Retail: 70 and 72 State St.,  
Wholesale: 67 and 69 E. Washington St. CHICAGO, ILL.

## Society

(Continued from page 66.)

**Carhart.**—Mr. and Mrs. Amory S. Carhart will sail for Europe in June.

**Coppell.**—Mr. and Mrs. Arthur Coppell went to their country house at Tenaflly, N. J., on May 19.

**Coster.**—Mrs. Charles Henry Coster has gone to Tuxedo.

**Fahnestock.**—Mr. and Mrs. Harris Fahnestock are at Bel Air villa, the country place they have leased from George H. Morgan, at Lenox, for the season.

**Folsom.**—Miss Ethel F. Folsom, who spent the winter in Paris, is with her mother, Mrs. George Winthrop Folsom, at Sunnybridge, Lenox.

**Gerry.**—Mr. and Mrs. Elbridge T. Gerry are at Newport.

**Gourd.**—Mr. and Mrs. Henri E. Gourd will pass the summer at Southampton, L. I.

**Haggin.**—Mrs. James B. Haggin will return from Europe early in June.

**Havemeyer.**—Mr. John F. Havemeyer and family have returned from Europe to Ardsley, N. Y.

**Hyde.**—Mrs. Clarence M. Hyde and Miss Clara Hyde are at their country house in Greenwich, Conn.

**King.**—Miss Georgianna G. King has arrived for the season at Newport.

**Longworth.**—Mrs. Nicholas Longworth has gone to Europe to meet Colonel Roosevelt and his family.

**Mills.**—Mr. Ogden Mills will depart for Europe next month.

**Morgan.**—Mr. and Mrs. J. Pierpont Morgan, Jr., are at their country house at East Island, L. I.

**Olin.**—Mr. and Mrs. Stephen H. Olin are at Rhinebeck, N. Y.

**Osborn.**—Mr. and Mrs. William Church Osborn are at their country house at Garrison.

**Page.**—Mrs. Thomas Nelson Page has gone to England to visit her daughter, Mrs. Algernon Burnaby, who is ill.

**Parsons.**—Mr. Henry Ivison Parsons will go to Stockbridge about June 1 to occupy his villa.

**Paterson.**—Mr. Robert W. Paterson opened his villa at Stockbridge on May 15.

**Pierson.**—Mr. and Mrs. J. Fred Pierson, Jr., will go to Newport for the summer.

**Potter.**—Miss Blanche Potter has gone to her country house in Ossining, N. Y.

**Pratt.**—Mr. and Mrs. Alexander D. B. Pratt will pass the summer at Tuxedo.

**Rhineland.**—Mrs. T. J. Oakley Rhineland sailed for Europe the end of May.

**Rhineland.**—Mrs. William Rhineland will spend the summer at Spring Lake, N. Y.

**Ritter.**—Dr. Paul Ritter, the Minister from Switzerland, and Mme. Ritter will sail for Europe June 7.

**Rives.**—Mr. and Mrs. George L. Rives arrived at Newport for the season on May 28.

**Robbins.**—Mrs. George A. Robbins will go to Bar Harbor early in June.

**Satterlee.**—Mr. and Mrs. Herbert L. Satterlee went to Highland Falls, N. Y., late in May.

**Scott.**—Mrs. George S. Scott has returned from Europe.

**Scribner.**—Mr. and Mrs. Charles Scribner plan to depart for Europe in June.

**Sedgwick.**—Mr. Arthur G. Sedgwick has again leased the Nunnery, Miss Virginia Butler's villa, at Stockbridge.

**Stokes.**—Mr. and Mrs. James G. Phelps Stokes, of New York, have leased Chesterwood, in Stockbridge, the villa of Mr. and Mrs. Daniel Chester French, who are to spend the summer in Europe.

**Thompson.**—Mrs. William Gilman Thompson has opened her villa, Halidon Hall, at Lenox.

**Titus.**—Mr. and Mrs. Robb De Peyster Titus have opened Ashintully Farm villa in Tyringham.

**Townsend.**—Mr. and Mrs. J. Allen Townsend and the Misses Townsend are at their country house at Ardsley, N. Y.

**Van Alen.**—Mr. and Mrs. James Laurens Van Alen have opened their villa at Newport.

**Vanderbilt.**—Mrs. William K. Vanderbilt, Jr., who returned from the Pacific coast last week, is at Westbury, L. I.

**Van Rensselaer.**—Mr. and Mrs. Peyton J. Van Rensselaer, who went to Europe soon after their marriage last autumn, have returned.

**Voorhees.**—Mr. and Mrs. Clark G. Voorhees are at Lynn, Conn., for the summer.

**Winthrop.**—Mrs. Robert Winthrop will go to her country place in Lenox on June 1.

## CORRESPONDENCE

Hot Springs, Va.—Late arrivals: Mr. and Mrs. Frank J. Kerr, Mr. and Mrs. W. Woolsey.

H. Erhart, Mr. and Mrs. George A. Viles, Mrs. O. Atherton Shepard, Miss Margaret A. Shepard, Miss Dorothea Shepard, and Mr. and Mrs. Theodore Pomeroy.

**Tuxedo Park, N. Y.**—Late arrivals: Mr. and Mrs. George F. Baker, Mr. and Mrs. F. De P. Foster, Mr. and Mrs. W. M. V. Hoffman, Mr. and Mrs. A. J. Outerbridge, Mr. and Mrs. George H. Hull, Mr. and Mrs. Joseph T. Tower, Mr. and Mrs. J. S. Rogers, Mrs. George E. Dodge, Mr. W. McNeill Rodewald, Miss Rodewald, Mr. and Mrs. Howard Page, Miss Page, Mr. and Mrs. Charles V. Van Nostrand, Mr. and Mrs. Edward Leroy, Mr. and Mrs. Paul Tuckerman, Mrs. G. W. Forsyth, Mr. and Mrs. N. W. Tilton, Mr. and Mrs. George E. Barstow, Jr.; Mr. and Mrs. Augustus Jay, and Mr. and Mrs. Jacob H. Schiff.

## FOREIGN TRAVEL

**Hamburg.**—Sailing Tuesday, May 10: Mr. Frederick Pell, the Misses Pell, Mrs. Aurelia Rice, Mrs. Helen M. Rice, Mr. and Mrs. Dennie Sheedy, Miss Marie Sheedy, Miss Florence Sheedy, Mrs. Charlotte Meyer-Sherman, Mr. and Mrs. W. S. Alger, Miss Cornelia A. Billings, Mr. and Mrs. Walter T. Knobloch, Dr. Robert H. Laferty, Mrs. Nelson Monroe and Miss Edith L. Monroe.

**Kaiser Wilhelm II.**—Sailing Tuesday, May 10: Mr. George T. Boggs, Mr. and Mrs. George Arents, Jr.; Mr. and Mrs. Juan Pedro, Mr. and Mrs. George E. Ruppert, Miss Cornelia A. Ruppert, Mr. and Mrs. Percival S. Hill, the Misses Hill, Captain and Mrs. David Leavitt Hugh, Mrs. D. Beach Grant, the Duchess de Chaulnes, the Duke and Duchess of Manchester, Mrs. Theodore P. Shonts, Miss Marguerite Shonts, Mr. and Mrs. Harold F. McCormick, Miss Mathilde McCormick, Miss Muriel McCormick, Master Fowler McCormick, Mr. and Mrs. Herman Ridder and Mr. J. S. Pillsbury.

**Nieuw Amsterdam.**—Sailing Tuesday, May 10: Mr. and Mrs. Bertrand Beer, Mr. and Mrs. C. A. Chase, Mr. and Mrs. John J. Fleming, Mrs. Charles Moran, Miss Helen Moran, Mrs. Margaret McCarthy, Miss Catherine McCarthy, Mr. and Mrs. George W. Porter, Miss Alice Robson, Miss S. C. Robson, Mr. and Mrs. E. Lincoln Smith, Mr. and Mrs. Julian Street, Miss Rosemary Street, and Mr. and Mrs. Russell Taylor.

**Mauretania.**—Sailing Wednesday, May 11: Mr. Mitchell Harrison, Mr. Charles S. Henry, M. P.; Mr. and Mrs. Forbes Hennessy, Mr. Lydig Hoyt, Miss Julia M. Hoyt, Mr. and Mrs. Nicholas Longworth, Mrs. D. C. Millard, Mr. and Mrs. Frank P. Mitchell, Mr. Edward Morris, Mr. and Mrs. Arthur Julian Moulton, Miss M. T. Moulton, Mr. T. H. McCarthy, Mr. and Mrs. Charles Pope, Mr. Timothy D. Sullivan, Prince I. Tokugawa, Colonel J. M. Tarafa, Mr. and Mrs. Reginald W. Bird, Master Jack Bud Bird, Mr. and Mrs. Alfred Booth, Mrs. Charles H. Brown, Miss Brown, Mr. and Mrs. Henry W. Bull, Mr. E. S. Carlton, Mr. Roland R. Conklin, Mrs. A. C. Dana, Miss C. A. Dana, Mr. Charles Fenwick, Mr. Robert Golet, Mr. M. P. Grace, Miss Gladys Grace, Mr. Clarence Graff, Sir Hugh Graham and Lady Graham.

**Oceanic.**—Sailing Tuesday, May 10: Mr. and Mrs. William P. Constable, Miss Ellen Hedrick, Miss Sarah G. Hyde, the Right Rev. J. M. Smoulter and Mr. John Smoulter.

**Teutonic.**—Sailing Wednesday, May 11: Mrs. William F. Dreer, Miss Florence M. Dreer, Mr. and Mrs. Frank M. Hatch, Mr. and Mrs. Delavan L. Pierson, Mr. and Mrs. David Powell, Miss Jeanne M. Roulet, Mr. Montague Rutherford, Mr. William Spencer, Third Secretary of the United States Embassy at St. Petersburg; Mrs. John Thompson Spencer, Mr. Percy Belden, Third Secretary of the United States Embassy at Paris; Mr. J. M. Belden, Mr. and Mrs. T. J. Blakeslee, Mrs. David C. Briggs, Mr. and Mrs. Philip A. Bruce, and Mr. Sheldon Crosby, Third Secretary of the United States Embassy in London.

**Bremen.**—Sailing Thursday, May 12: Mr. Henry Bardes, Mr. and Mrs. George Bourgeois, Mr. and Mrs. John E. Calhoun, Mr. and Mrs. Alexander, Mr. A. Cantin, Mr. and Mrs. Henry Flesch, Mr. Richard Z. Johnson, Mr. Ross H. Hunter, Mr. and Mrs. Frederick Koch, Mr. and Mrs. Morris Lasker, Mr. John Gerhard Mantler, Mr. W. A. Ostern, Mr. Alfred W. Remsen, Mr. Chester W. Sherwood, Mr. Mai Terr, Attaché of the Siamese Legation, Washington, D. C.; Dr. William H. Tolman, Mrs. C. Du Bois Wagstaff, and Dr. and Mrs. George Woolsey.



# William Bernstein

## SHORT VAMP SHOES

(TRADE MARK)

### Superior Style is displayed in THE DU BARRY

One of the many NOVEL MODELS IN WOMEN'S FOOTWEAR displaying the effectiveness of the SHORT VAMP—an original feature found only in the William Bernstein Short Vamp Shoes, producing the daintiest, prettiest style without sacrificing perfect fit and comfortable wearing qualities.

Your check or money order, stating style No. and size, will bring you this Shoe promptly. You will find it unlike anything you have ever seen or worn, and more satisfactory.



THE DU BARRY

Style No. 322 All Patent, three buckle \$6.00  
" " 321 All White Kid or Linen, three buckle \$6.00  
Special colors in suede or kid, to order \$7.00  
All have Louis XV. or Cuban heels

William Bernstein

Sole Maker and originator of Short Vamp Shoes.

TWO STORES NEW YORK  
54 West 21st St., bet. Broadway and 6th Ave.,  
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The largest clientele of women in the world is supplied with the original Short Vamp Shoes through our Mail Order System, which has unusually satisfactory facilities. Catalogue "V" describes many new shoes. Free on request.

### HAPHAZARD JOTTINGS

**B**ARGAIN days and bargain counters have afforded the funny men of pen and pencil no end of material for diverting skits, but the capital city of New Jersey has distinguished herself by developing dramatic incidents out of a bargain rush. The cause of a great commotion was the offer by a local shop of a 75-cent "kettle" for 10 cents. The natives were so attracted by this greatly marked-down article that they went in droves to the store and completely tied up traffic in the locality. Women and men were jostled hither and thither and trampled upon, and the frightened proprietor finally called upon the police, but the crowds could not be dispersed even when the whole Police Department was pressed into service. Later, in desperation, the Fire Department's aid was invoked, and even fire engines could not clear the street until the news spread that four injured persons had been removed to the local hospitals, when the mob became frightened and dispersed. The outcome of this bargain offer so nearly became a calamity that the police of Trenton have warned tradesmen against advertising big bargain sales.

### BIG HEREDITARY HOLDINGS

The peers of Great Britain own 16,411,986 acres of land, which is more than one-fifth of the total area of the United Kingdom. The Duke of Sutherland leads, owning 1,358,545; the Duke of Buccleuch owns 469,108; the Marquis of Breadalbane, 438,358; the Earl of Serfield, 305,930; the Duke of Richmond, 280,409; and the Duke of Fife, 240,220—these six being the holders of the largest estates. Among other noblemen well known on this side or to visiting Americans are the Duke of Hamilton, who owns 157,386; the Marquis of Lansdowne, who owns 142,915; and the Earl of Dalhousie, who owns 138,021 acres.

### TRADE LOSS

According to those Americans who would like to see this country capture the markets of the countries to the south of us, American piano makers could enjoy a large sale of their products in Brazil if they would only show some disposition to meet the demands of the market. This South American country has done what she could to encourage the trade, as she has granted a preferential reduction of 20 per cent. on pianos of American manufacture imported into Brazil. At present Germany sends about two-thirds of the piano import, the share of the United States being but 8 per cent. of the total. Brazilian dealers along the coast criticize pianos generally, because they are composed so largely of wood which does not resist dampness, and which consequently swells and in time ruins the instrument.

### ROME'S DREADFUL SLUMS

One of Italy's prominent citizens has been drawing the attention of the authorities to the shocking condition of slum spots, and their inhabitants, in some parts of Rome, and the picture he presents is appalling. The miserably poor are to be found in pigsties dug out of the rocks in the Via Flaminia; in the inside niches and in the outer buttresses of the Aurelian Wall. In short the great centre from which Latin civilization radiated can now offer examples of primitive savagery that would bring burning shame to the cheek of the Italian patriot. In cellars and beneath stone vaults, live whole families of shameless, half naked creatures, whose children are trained to steal fire-wood, break street lamps, or turn cart wheels for a half penny, while on the heights there are still uncultivated, uncultivated lands and deserted pastures. This report was addressed to the Italian prime minister, and showed conditions that are hard to believe of a city where Christianity has flourished for many centuries.

### DOUBLING OUR DRINK BILL

In spite of the fact that prohibition has been operative in nine States, and that employers of large bodies of men, upon whose sobriety the lives and property rights of the public depend, now demand either very temperate liquor indulgence or prohibition, the general expenditure for liquor has increased enormously. According to tables recently published by the "Herald," importations of wines, spirits and malt liquors have increased considerably more than 100 per cent., the increase in the case of spirits being 150 per cent. in ten years, while the importations of coffee in twenty years have jumped from 916 to 1,175 pounds per person.

## "N. F." Silk Corset Laces



Add a daintiness and charm to a lady's toilet and give her the satisfaction of feeling the corsets are snug and neat and knowing they will stay so.

"N. F." Silk Laces withstand the most severe strain and are thirty per cent stronger than the best imported laces.

Made from pure silk. Every lace a full length of perfect braid. Put up in neat, transparent sealed envelopes—in-sures your getting absolutely clean laces.

Five different colors: white, blue, pink, lilac, lavender.

Seven different widths: 1, 7/8, 3/4, 5/8 and 1/2 inch in flat laces; 5/16 and 1/4 inch, in tubular laces.

Five different lengths: 4, 5, 6, 8 and 10 yards.

Prices from 25 cents to \$1.

### "N. F." Silk Lingerie Braid

Gives the finishing touch to the most captivating part of a woman's apparel—her lingerie. Combining prettiness, elegance, long wear and convenience.

Tipped at the ends to avoid the need of a bodkin.

Plain and fancy weaves in white, blue and pink.

Full two-yard lengths in four different widths: 3/8, 1/2, 3/4 and 1 inch—all flat. Put up in individual sealed envelopes.

Prices from 10 to 25 cents.

## Nufashond Silk Oxford Laces

Patented May 7, 1907.

For men's and women's Oxfords. Narrow and tubular in the center where they pass through the eyelets; broad and flat where the bow ties. All pure silk in black, tan, and oxblood. 25 cents. In individual sealed boxes; every pair guaranteed 3 months.

If you can't get them from your corsetiere or dealer, write to us direct.

NUFASHOND SHOE LACE CO., Dept. L, Reading, Pa.

## SPECIAL CARE OF THE SKIN DURING SUMMER

Time approaches, when every woman who can, hies away in search of rest and recreation after the long season in town. It is highly important that she should bestow due care and attention to the welfare of her face and features during her period of rest. Don't wilfully allow your skin to become tanned; the ill effects are hard to overcome without using harmful lotions. When you return to town in the fall, you will find you have not labored in vain; for the efforts you have made will show such permanent results, as to make any of those heroic treatments so often inevitable after the summer sojourn, entirely unnecessary. The only sure way to secure such pleasant results, and one which has come right under the writer's own actual experience, is the taking along on one's travels of what is known to the initiated as a thoroughly up-to-date "Beauty Box." The one that went with me (a picture of which appears in this article) contained twenty-two really valuable preparations for the care of the skin. What a comfort it was to realize that there it stood right ready to hand, always, on the dressing table, when one was so far from home, and such articles as it contained could not be purchased anywhere within reach. This veritable treasure of mine cost only \$30.00, and I would not have been without it for twice that sum. For the summer months, however, a substantial reduction is made in the price of this box. It may be purchased for only \$25.00, which is certainly a very small price for these wonderful toilet preparations. Do not fail to take advantage of this opportunity. There is a wonderful treat in store for any woman visiting MRS. ELIZABETH HUBBARD'S exquisite Beauty Salons at 509 Fifth Ave., New York, for she will discover there everything to delight the feminine heart. Impossible to begin to enumerate everything, but among the marvelous Skin-Preparations are the following: GRECIAN JAPONICA LOTION, a delightful liquid powder, which whitens the skin, keeping it smooth and free from blemish. It is refreshingly cool and greatly relieves sunburn. Pink, white, cream, \$1.00, \$2.00 bottle. GRECIAN DAPHNE SKIN-TONIC, to be used on the face instead of water; this is absolutely indispensable. Makes the skin clear and firm, invigorates relaxed muscles and tissues. Is most excellent for loose, flabby skins and puffiness under the eyes. It renders the skin positively invulnerable to climatic changes. 75c. \$1.50, \$3.00 bottle. Two excellent creams are: GRECIAN CLEANSING CREAM for sensitive, delicate complexions, 50c, \$1.00, \$2.00 a jar, and GRECIAN CREAM OF VELVET, which keeps the skin beautifully smooth and as fine as velvet, and is a true skin food, 50c, \$1.00, \$2.00. In these daintily appointed rooms Mrs. Hubbard gives her wonderful facial treatments for the sum of \$2.00; courses which extend over a period may be arranged for at substantial reductions. MRS. HUBBARD has just issued an essay entitled "Beauty, How Acquired and Retained," which is the most exhaustive work of its kind ever published. It is well worth having and will be mailed free on request. The information it contains, compiled as it has been by one who is a recognized authority, makes it invaluable to every woman. MRS. ELIZABETH HUBBARD serves the largest exclusive mail order clientele for her toilet preparations in the world, and they are sent to all parts of the country.

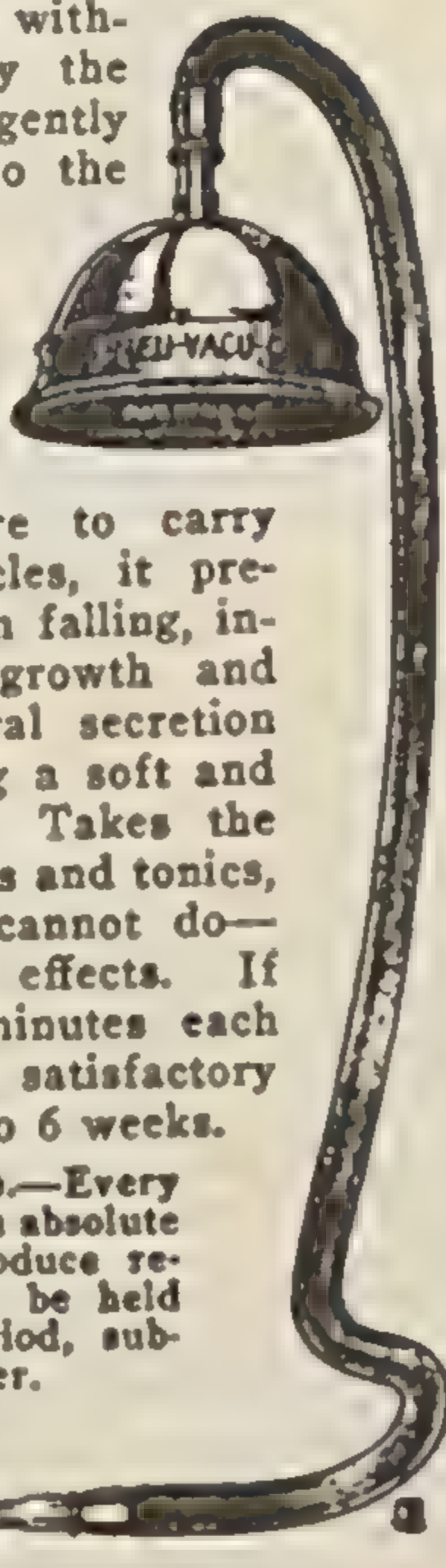


## Physical Culture for the Scalp

### "PNEU-VACU" PROCESS

Stimulates the Growth  
of the Hair

Induces circulation without irritation. By the Vacuum method it gently draws the blood to the scalp, causing a delightful feeling of scalp exhilaration—the warmth and glow that come with health. By helping Nature to carry food to the follicles, it prevents the hair from falling, induces a normal growth and stimulates a natural secretion of the oils, making a soft and luxuriant growth. Takes the place of all hair oils and tonics, doing what they cannot do—producing lasting effects. If used for a few minutes each day will produce satisfactory results in from 4 to 6 weeks.



Our Guarantee.—Every Cap is sold on an absolute guarantee to produce results. Money to be held during trial period, subject to your order.

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Evans Vacuum Cap Co.  
SUITE 215

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Keep clean  
and sweet

Every woman—on every occasion—can keep her skin sweet, clean and odor-free by a few touches of

**EverSweet**

A pure, refreshing, antiseptic cream preparation for application to arm-pits, feet—anywhere. Does not clog pores, like powders; pleasant and harmless.

Drug or dept. stores, or by mail, 25c.

**SAMPLE FREE** if you send your dealer's name

THE S. R. FEIL CO., 5904 Central Avenue, Cleveland, O.

## WILLOW CRAFT

is up-to-date in every particular, and far excels reed or rattan furniture in its beauty, fine workmanship and durability.



Send direct to our factory for catalog of 150 designs and prices.

We are the only manufacturers of Willow Furniture whose advertisement appears in this magazine.

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NORTH CAMBRIDGE, MASS.

Goerz Lenses are made on the most accurate formulae, from the finest raw materials—the highest quality of Jena glass—by the most skilled workmen in the World. That is why the results they give are beyond comparison with those of any other lenses made. Any photographic supply dealer can furnish you with the particular Goerz Lens you require. If he hasn't it he can get it for you.

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Makers of Goerz Lenses, Goerz Binoculars and Goerz Cameras.

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San Francisco: Hirsch & Kaiser  
Canada: M. F. Smith, Montreal

## Hopkins For AWNINGS DELUXE Country Homes

In addition to affording perfect protection, are designed to conform to the architectural scheme of your home. They'll outwear two of the ordinary kind, yet cost but a trifle more. The designs are exclusive and are executed in attractive colors. Send for particulars.

JOHN C. HOPKINS & CO., 119 Chambers St., N. Y.  
Everything for Motor Boats and Yachts  
Catalog No. 25 sent upon request

## Annette

66 West 38th Street, New York  
presents exclusive models in cotton frock  
Special Prices:

Tennis and outing dresses; basket cloth and linen; all colors; buttoned front model; Dutch neck; embroidered collar; black tie; patent leather belt.

\$9.75

Charming frocks in all colors and also in khaki cloth; frogged trimmed; plaited Chantecler collar and cuffs; hooked front model.

\$13.50

China silk outing blouses; Dutch and high neck; long and short sleeves; all sizes.

\$5.75

"THE JUICES OF FLOWERS"

## Crème Blossom

**BEAUTY'S WONDER POMADE**

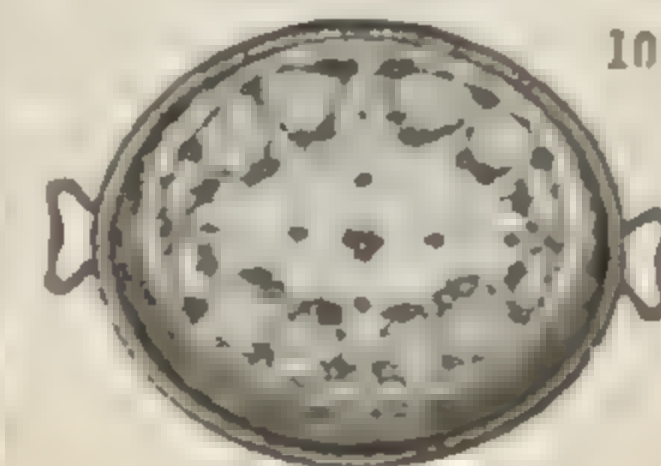
Works veritable miracles as a remover of wrinkles and a creator and retainer of baby-like complexions. Abolishes freckles, tan and sunburn—ideal for motorists. Made from the purest of pure ingredients—no grease or chalk or other harmful admixtures. 2 sizes. \$2.00 and \$3.50.

Sent anywhere on receipt of price.

**Trial Jar** Three Treatments 15c. Address  
**CREME BLOSSOM CO.**  
182 Madison Avenue, New York City

## Wicker and China Bottom Tray

10 in. by 13 \$4.00



**Chas. Burke**

Foreign Odd Bits

12 West 22d St.,  
New York

## A R T

### EXHIBITIONS NOW ON

New York. 19 Macdougall Alley. Mrs. Whitney's studio sketches in sculpture entered in a competition. Until June 3.

Kennedy's. 613 Fifth Avenue. Wood engravings by Dürer.

Ehrich's Paintings by British masters of the eighteenth century.

Lenox Library. Political cartoons of American history.

Astor Library. Photographs from the A. A. Hopkins' collection of portraits by Italian painters.

Buffalo. Albright Art Gallery. Fifth annual exhibition of selected works by American artists.

Chicago. Art Institute. Twenty-second annual of water colors and pastels. Until June 8.

Cincinnati. Seventeenth annual summer exhibition of works by American artists.

Pittsburgh. Carnegie Institute. Fourteenth annual international exhibition of oil paintings. Until June 30.

Washington. Congressional Library. Etchings and fac-similes of Whistler's etchings.

### EXHIBITIONS TO COME

Worcester. Art Museum. Thirteenth annual summer exhibition of oil paintings by living American artists. June 3 to September 18.

### THE CARNEGIE INSTITUTE EXHIBITION

**B**ECAUSE of its international character, and the chance it gives to compare the work of our artists with that of the modern painters of Europe and England, the annual spring exhibition at the Carnegie Institute, in Pittsburgh, is perhaps the most interesting of any of the regular shows held in this country. Indeed it is greatly to be regretted that the collection is not taken to at least one or two other of our more important art centres, so that the opportunity of seeing it might be extended to a larger proportion of the public, and since the Institute has offered to co-operate with other museums and art associations with such an end in view, it seems reasonable to expect that such arrangements will ultimately be made.

At this year's exhibition—the fourteenth—which opened on May 2, and will continue until July 1, there are 304 works by 200 modern artists, of whom eighty-five are foreigners, and the selection is generally considered to be the best that could have been made to give a comprehensive idea of methods, styles and schools, although there is not the same unanimity of opinion, perhaps, regarding the work of the Jury of Award, which consisted of Albert Newhays, of Holland; Henri Le Sidaner, of France, and William M. Chase, Charles H. Davis, Childe Hassam, W. L. Lathrop, Leonard Ochtman, Edward W. Redfield, W. E. Schofield, Charles H. Woodbury and (ex-officio) Director Beatty.

The first prize of \$1,500 and gold medal was given to William Oslen, of England, for a portrait of himself in his studio; the second, \$1,000 and silver medal, to Karl Anderson for his landscape and figure canvas called "Idlers—August"; and the third, \$500 and bronze medal, to Edward F. Rook for a picture called "Laurel," and showing a mass of that flower. All are in a way characteristic and of decided merit, but none, in the estimation of many competent critics, as worthy as some of the other pictures shown. However, less adverse criticism has been made of the honorable mentions, given to Louis Betts for his portrait of a child, called "Apple Blossoms"; to Daniel Garber for his landscape, "Hills of Byram"; to Joseph Oppenheimer for a still-life called "Chinese Porcelain," and to Charles M. Young for his landscape, "Farmhouse in Winter."

Mere lists of names are hardly of sufficient interest to the average reader to set forth in full, but of the thirty-two pictures from England there are examples by W. D. Adams, Robert W. Allan, Frank Bramley, T. Austen Brown, A. S. Cope, Alfred East, Fergusson, Stanhope Forbes, Greiffenhagen, Sir James Guthrie, C. H. Halford, E. A. Hornel, H. Hughes Stanton, Augustus John, Laura Knight, Walter Langley, H. H. La Thangue, B. E. Leader, R. H. Lever, M. P. Lindner, J. H. Lorimer, Harrington Mann, John Muirhead, William Nicholson, Julius Olsson, William Orpen,

Stuart Park, Arnold Priestman, James Pryde, Briton Riviere, Charles and J. J. Shannon, P. Wilson Steer; of the twenty-five from France, works by Joseph Bail, Albert Andre, Jacques Blanche, Chudant, Cottet, Dauchez, D'Espagnat, Guiguet, Jeanniot, La Touche (who won the first prize last year), Lerolle, Le Sidaner, Loiseau, Lomont, Maufra, Richard Miller, Monet, Moret, Morrice, Pissaro, Renoir, Lucien Simon, Sisley and Thomas; and of the five from Holland and Belgium, works by Neerdag, Neubus, Claus, Huys and Gilsoul. There are also some ten from Germany, and representative canvases from Italy, Austria, Russia, Spain and Australia.

Of the Americans, Childe Hassam is the best represented by thirty-five pictures, to which a gallery has been specially devoted, and which include the "Isles of Shoals" series, "Inner Harbor—Gloucester," "Fifth Avenue—Winter," "Winter Nightfall—Paris," and "Catboats—Newport," while among the others are John W. Alexander, Gifford Beal, Cecilia Beaux, George W. Bellows, Frank W. Benson, Louis Betts, Ernest L. Blumenschein, George H. Bogert, W. Gedney Bunce, L. H. Caliga, Emil Carlsen, Mary Cassatt, William M. Chase, Charlotte B. Coman, Bruce Crane, Elliott Daingerfield, Charles H. Davis, Henry G. Dearth, L. P. Dessar, Paul Dougherty, Edward Dufner, Frank Duveneck, Thomas Eakins, J. J. Enneking, Ben Foster, August Franzen, F. Frieske, Lillian Genth, W. Granville Smith, A. L. Groll, J. McLure Hamilton, Alexander Harrison, C. W. Hawthorne, Robert Henri, Wilton Lockwood, Robert MacCameron, Gari Melchers, Willard L. Metcalf, Hermann D. Murphy, J. Francis Murphy, H. H. Nichols, Leonard Ochtman, Henry R. Poore, E. W. Redfield, Robert Reid, W. S. Robinson, Charles W. Rosen, W. E. Schofield, George W. Symons, D. W. Tryon, L. D. Vaillant, Susan Watkins, J. Alden Weir, Irving R. Wiles, Charles H. Woodbury, Cullen Yates and Charles W. Young.

### GOSSIP

**T**HE forty-third annual exhibition of the American Water Color Society, which came to a close at the Fine Arts Gallery on May 22, marked the end of the New York art season, so far as the larger shows are concerned, although there will be many smaller exhibitions of interest at the rooms of the various dealers, where one may also see much notable work by American and foreign artists the summer through.

Over 550 water colors, pastels and black and whites contributed to make the Water Color Society's show one of the most successful it has held in recent years, and the new feature—a display of drawings, among which were twenty-one etchings by the late James D. Smillie, and several by the late Frederick Remington, saved from the two hundred or more that he had insisted on destroying before his death—proved especially interesting. The William T. Evans prize of \$300, offered for the most meritorious water color painted in this country by an American artist, was awarded to Mr. R. M. Shurtleff for his landscape entitled "June."

A collection of political cartoons dealing with the American Revolution and the events leading up to it has taken the place of the etchings by Flameng in the exhibition galleries of the New York Public Library, and the change emphasizes the variety of interest in prints in the most striking manner. In most of the eighteenth-century caricatures the artistic element is absent, but the prints form a remarkable commentary on the events of the time, and clearly mirror the trend of public opinion.

An introductory group deals with the struggle between France and England for supremacy in the new world, and fore-shadows the rise of Scotch influence at the English court. Then comes the Stamp tax period, of which the prints are nearly all friendly to America, and the Boston Port Bill (1774) is represented by a series of mezzotints described as "pictured by a contemporary London cartoonist," published by the Grolier Club in 1904 and written by Mr. R. T. H. Halsey, from whose collec-

(Continued on page 72.)



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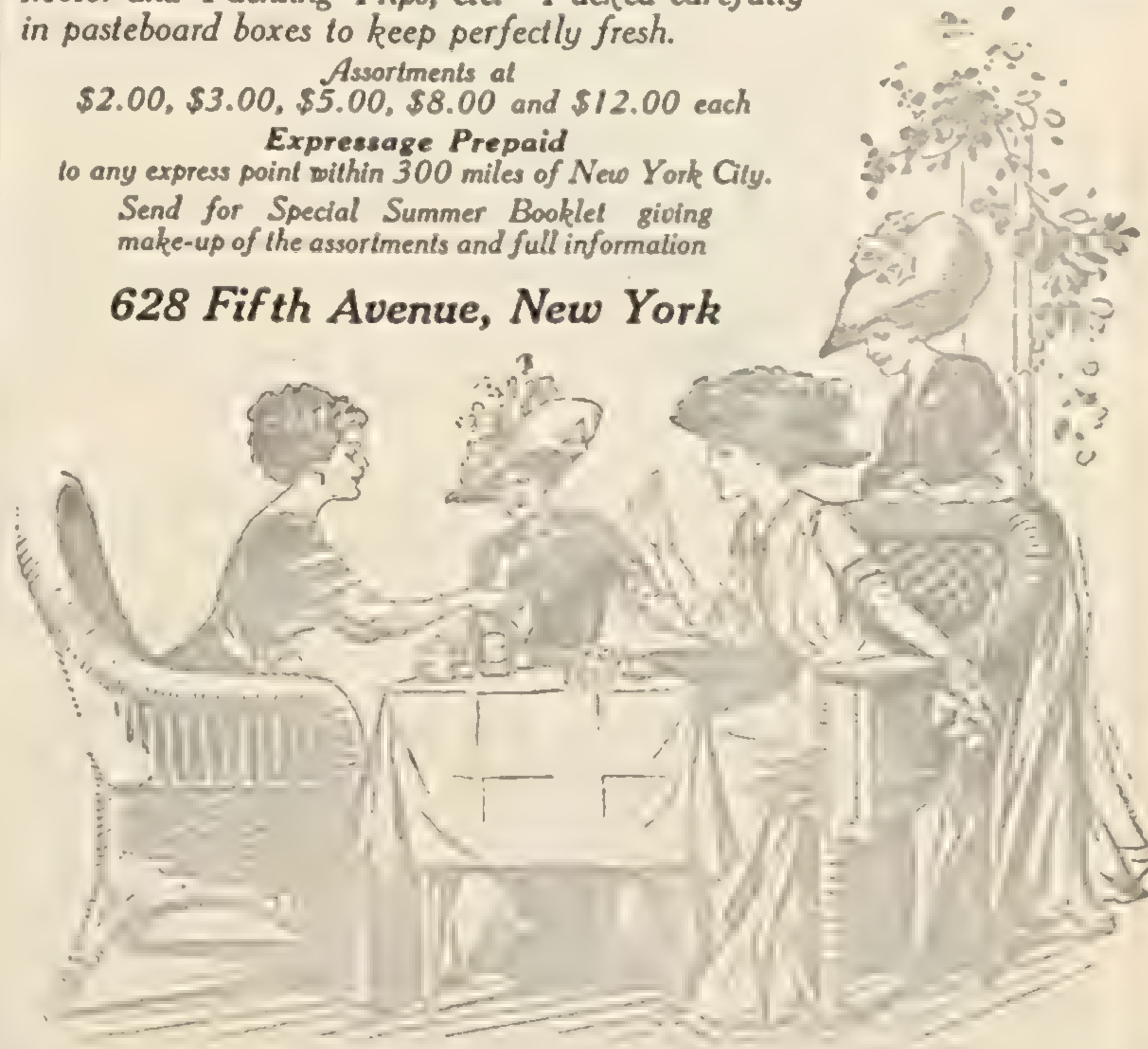
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## Art

(Continued from page 70.)

tion the greater part of the prints in the present exhibit are drawn.

These 250 odd prints, among which are also a number of French and Dutch cartoons, will remain on view for several months.

The fifth annual exhibition of selected works by American artists, which opened on May 12 at the Albright Art Gallery, in Buffalo, is one of more than usual merit, containing not only representative works by most of the notable men in this country, but by a number of artists resident in Paris. Among the paintings are "The Buccaneers," by F. J. Waugh; "The Hunter's Moon," by J. Alden Weir; "Mother and Son," by Cecilia Beaux (loaned by Mr. F. J. Lewis); "Leda and the Swan," by George De Forest Brush (loaned by Mr. William T. Evans); the "Venetian Water Carrier," by John Sargent (loaned by Mr. Frederick Crane); and works by Abbott H. Thayer, Dwight W. Tryon, Thomas W. Dewing, J. J. Shannon, George De Forest Brush, Child Hassam, Horatio Walker, Theodore Robinson, J. H. Twachtman, Edmund C. Tarbell, Joseph DeCamp, William M. Paxton, Frank W. Benson and Lydia F. Emmet.

## MUSIC

OSCAR HAMMERSTEIN, for four years the director of the Manhattan Opera Company, recently signed his own operatic death warrant in return for a liberal amount of coin of the realm, and although by this time the information has been spread over the country by the daily press, perhaps Vogue's readers have been less astonished at it, for the reason that Mr. Hammerstein's withdrawal from the field of opera has long been forecast in these columns. The event has cast its shadow before, and yet the action was not expected just at this time, because Mr. Hammerstein has given plentiful assurances that next season he would do some interesting things for the benefit of his patrons. If it had been taken a year later, or six months back, when the Manhattan was reported in deep financial waters, it would have been accepted as a matter of course, but under the circumstances there is sincere regret over the withdrawal of so courageous and resourceful a fighter, who exercised such a beneficial influence in a cause which will now rest in the hands of a single set of individuals.

Only those who were close to the Thirty-fourth Street impresario will know of his struggle to continue in a business which appealed more strongly to him than any other he ever attempted, for in spite of the handicaps—chief of which were the competition of the Metropolitan and the unreasonable demands of his chief singers—he was wrapped up in his opera enterprise. Never a performance that he did not sit in his "pet" chair, in the first entrance at the right of the stage, watching every detail with keen eye and listening with an ear that was wonderfully acute. He loved the "game," and he played it with singular skill for one whose experience was limited, but the strain of the last year was more than his already worn out physical and mental energy could withstand, and when he saw his principal artists seeking interviews with his chief rival, so that they might use it as a club to force increased salaries, he was ready to capitulate. And thus did these short-sighted song-birds kill the goose that laid their golden eggs.

Although the man who brought over Luisa Tetrazzini at the precise psychological moment; who gave us the erratic Mary Garden for the first time, and whose musical shrewdness enabled New York to hear the first American productions of "Thais," "Louise," "Pelleas et Melisande," and "Elektra" is no longer a factor in operatic life his work will not be forgotten, and when the season opens next fall his absence is likely to cause much regret. Report has it that he lost nearly \$350,000 in the four years of his career as an impresario, but that he disposed of his scenery, costumes, properties, contracts with singers, rights of operas, and the Philadelphia Opera House to the Metropolitan Opera Company for a sum approximating a million dollars and

the promise to refrain from re-entering the business for ten years. No one singer, or group of singers, is responsible for his action—indeed according to his own words most of them had their hands about his throat—but when they did not want an increase of salary it was some concession practically impossible to grant, and moreover the difficulty of equalling the standard established in 1907-8—a year which will long be remembered as the most brilliant in the history of opera—had something to do with his decision. His record, though not wholly free from artistic errors, was a remarkable one—the more so when it is remembered that he labored on alone against odds which would have crushed one less sturdy—and as matters now stand he withdraws with glory in plenty, a net profit of about half a million dollars, and the satisfaction of overturning expert judgment which predicted that he would go under before his first season had finished.

The result places the opera business of America in the control of the Metropolitan Company, which virtually owns the recently organized Chicago Grand Opera Company, which is to give a ten weeks' season in the western metropolis and another of the same length in the former Hammerstein opera house in Philadelphia, and which maintains a working agreement with the Boston Opera Company. It is, in fact, an Opera Trust that has tremendous powers for good, if it chooses to exert them. Otto H. Kahn and his colleagues in the Metropolitan—the parent company—declare that they will give only the best opera possible, and for the present we should refrain from passing judgment.

In the four years of Mr. Hammerstein's career, besides the operas indicated above, he produced in America for the first time "Griselidis," "Sapho," "Le Jongleur de Notre Dame," "Herodiade," "Siberia," and "Princess d'Auberge," while such important operas as "Samson and Delilah," "Otello," "Salome," "Tales of Hoffmann," "Daughter of the Regiment" and "Lakme" were among the revivals. And in so far as novelties were concerned he led his Metropolitan rival by a long distance. Indeed when it came to getting capable singers the Manhattan manager seemed always to find several that were of sufficient rank to result in their being invited to join the opposition. During the initial season the principal singers were Mme. Melba, who made her first appearance near its close; Mlle. Pinkert, a coloratura soprano; Mme. Bressler-Gianoli; Mme. de Cisneros, who had sung at the Metropolitan under her maiden name of Elinore Broadfoot; Mme. Russ, a dramatic soprano of only moderate ability; Alessandro Bonci, who accepted a contract with the Metropolitan the following year; M. Bassi, a dramatic tenor, who proved unsatisfactory his second season; Mario Sammarco, Maurice Renaud, Charles Dalmores and Charles Glibert, all of whom received inducements to transfer their allegiance to the older and stronger opera company. Toward the latter part of the first Manhattan season Emma Calvé also sang in a few performances.

The following season, which was the brilliant one already mentioned, brought—besides Tetrazzini and Garden and the new operas "Thais," "Louise," "Pelleas et Melisande," "Siberia" and the "Tales of Hoffmann"—M. Dufranne, a French baritone of sterling ability; Giovanni Zenatello, a robust tenor; Mme. Gerville-Reache, an excellent contralto; M. Pierier, a French tenor, engaged specially for the rôle of Pelleas in "Pelleas et Melisande"; the basso M. Vieulle, and one or two others. The next season, which opened with rosy prospects, was remarkable for the presentation of the Strauss opera, "Salome," which had been tabooed at the Metropolitan, two seasons before; "Le Jongleur de Notre Dame"; the revival of "Samson and Delilah"; an arrangement permitting the use of the Puccini operas "Tosca" and "La Bohème," and the appearance the new singers Mme. Labia, a dramatic soprano; and M. Constantino, an admirable lyric tenor.

In the year just closed "Elektra" was the single opera of importance offered for the first time in this country, although "Sapho," "Herodiade" and "Griselidis" had never before been heard here. The revival of "Tannhauser," in French, was a lamentable failure, owing to the lack of singers suited to a work of this character.

Whether Mr. Hammerstein's influence or example will have any effect whatever on the future course of opera in this country, he will always be remembered as the man who helped it to accomplish big things at a time when a stimulating force was sadly needed.

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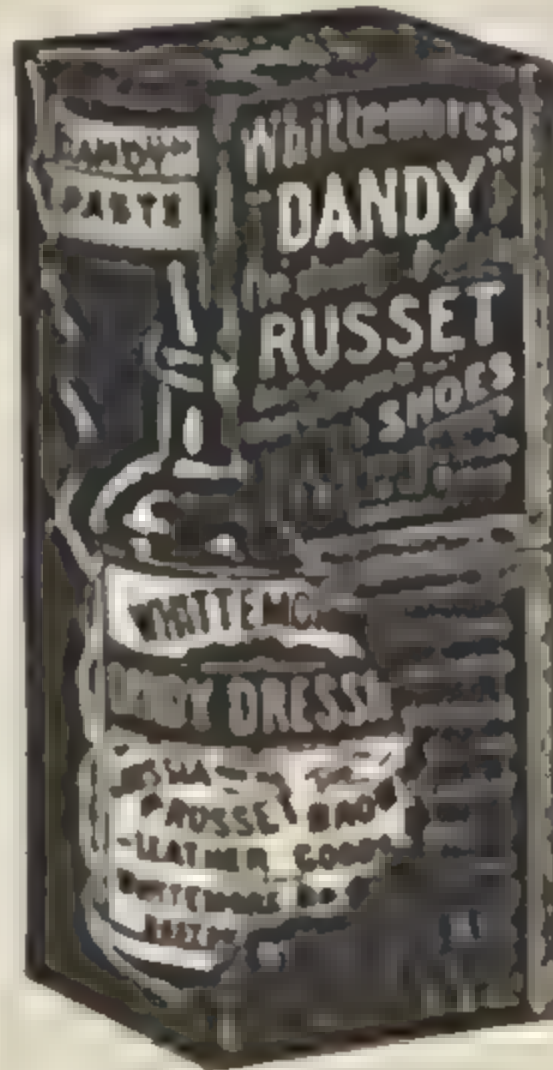
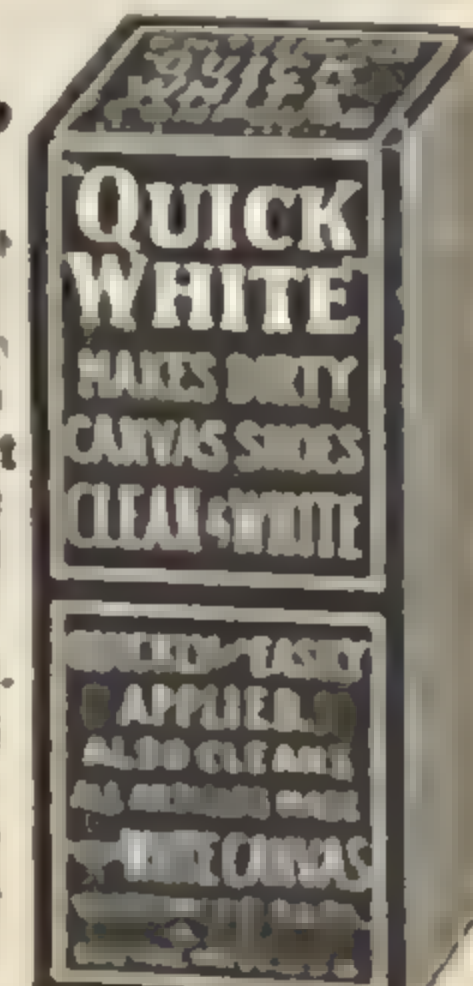
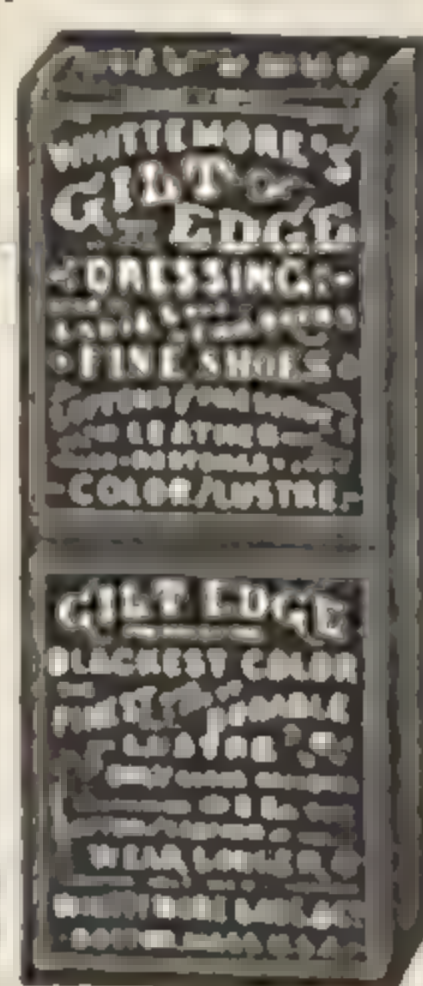
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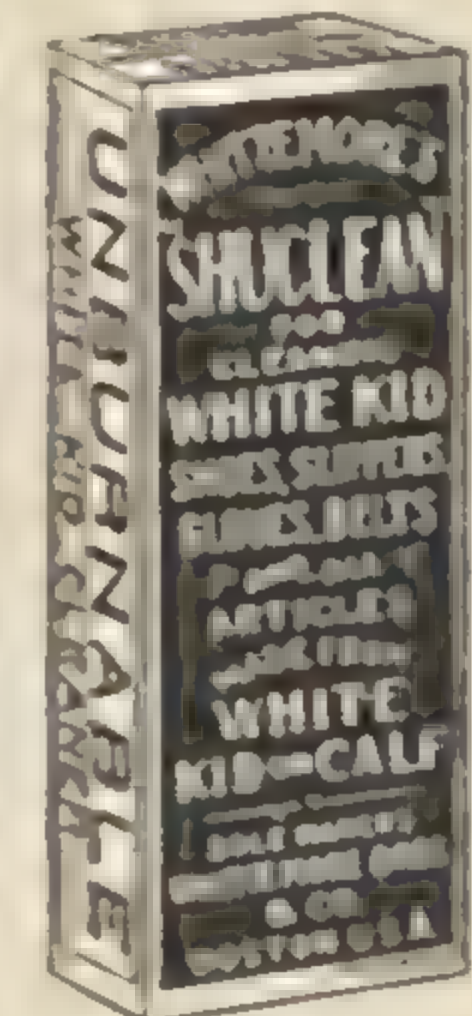
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No. 1654.—An eleven-gored skirt with very little fullness. The material required to make this model in medium size is  $3\frac{3}{4}$  yards 36 inches wide or  $2\frac{3}{4}$  yards 50 inches wide. Pattern cut in 6 pieces. Price, 50 cents.

No. 1655.—Straight box-plaited model which closes at the middle back. The material required to make this model in medium size is  $6\frac{1}{2}$  yards 36 inches wide or  $4\frac{1}{4}$  yards 50 inches wide. Pattern in one piece. Price, 50 cents.

No. 1656.—Straight side plaited model which closes at the middle back. Material required to make this model in medium size is  $6\frac{1}{4}$  yards 36 inches or  $3\frac{3}{4}$  yards 50 inches wide. This pattern is cut in one piece. Price, 50 cents.

No. 1657.—Circular skirt with a habit back. There is a



seam at the front, one at the back, and a dart at each hip. Material required to make this model in medium size is  $2\frac{3}{4}$  yards 52 inches wide or  $3\frac{1}{4}$  yards 40 inches wide. Pattern cut in one piece. Price, 50 cents.

No. 1658.—Side plaited skirt with a box plait at the back and front, and a fitted yoke which slopes to a point at the sides. The skirt closes on the left hip. Material required to make this model in medium size is  $3\frac{1}{2}$  yards 46 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1659.—An attractive skirt with a one-piece circular flounce. The upper part has a seam over each hip and a dart at either side of it. The material required to make this model in medium size is 4 yards 36 inches wide or  $2\frac{3}{4}$  yards 50 inches wide. Pattern cut in 3 pieces. Price, 50 cents.

No. 1660.—Two flounce skirt with a dart at each hip. The flounces are circular attached to a 3-gored foundation. The materials required to make this model in medium size are for the foundation  $2\frac{3}{4}$  yards of silk 36 inches wide, and for the flounces  $3\frac{3}{4}$  yards 45 inches wide or  $4\frac{1}{4}$  yards 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

No. 1661.—Three circular flounce skirt, on a 3-gored foundation. The top flounce is fitted by means of darts on the hips. Materials required to make this model in medium size are, for the foundation  $2\frac{3}{4}$  yards of silk 36 inches wide, and for the flounces  $4\frac{3}{4}$  yards 45 inches wide or 5 yards 36 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1662.—Long three-flounce skirt. The flounces are circular, attached to a 3-gored foundation. Materials required to make this model in medium size are, for the foundation 3 yards of silk 36 inches wide, and for the flounces  $4\frac{3}{4}$  yards 45 inches wide or  $5\frac{1}{4}$  yards 36 inches wide. Pattern cut in 5 pieces. Price, 50 cents.

No. 1663.—Long two-flounce skirt. The flounces are circular attached to a 3-gored foundation. The materials required to make this model in medium size are, for the foundation 3 yards of silk 36 inches wide, and for the flounces  $4\frac{1}{4}$  yards 45 inches wide or  $4\frac{3}{4}$  yards 36 inches wide. Pattern cut in 4 pieces. Price, 50 cents.

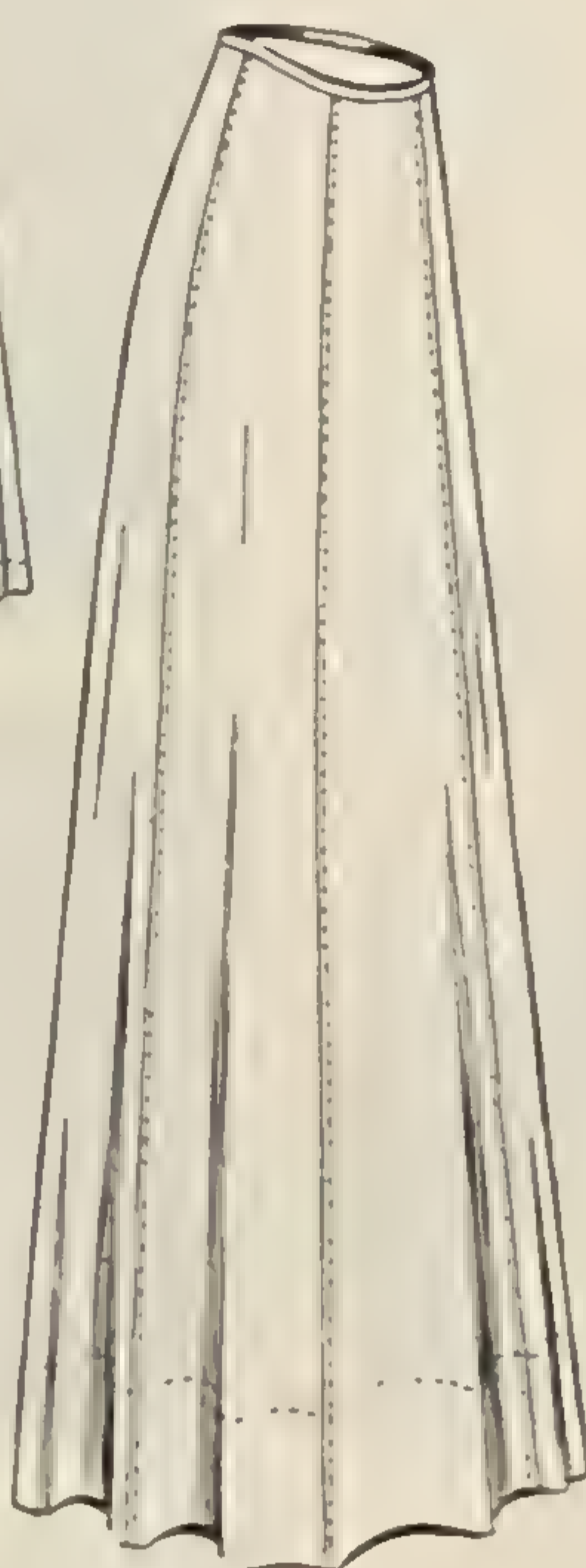
No. 1664.—Transparent coat of chiffon to be worn over a foulard dress. It is cut all in one piece, and held in at the waist line with a belt of chiffon. The neck and side where it closes are finished with a bias fold of the chiffon two inches wide. A gusset of the chiffon is inserted under the arm, which does away with the awkward line so often seen in a sleeve of this kind. The coat fastens at the left side of the front with large soutache buttons. The material required to make this model in medium size is  $2\frac{3}{4}$  yards of chiffon 45 inches wide. Pattern cut in 3 pieces. Price, 50 cents.



1648



1649



1650



1651



1652



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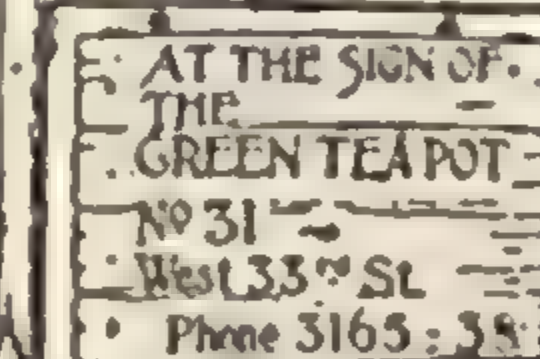
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1653



1654



1655



1656



1657



1658

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**CUT IN THREE COLORS.**—Each pattern is cut in three colors, the lining in brown, the trimmings in green and all other parts in straw-colored tissue. These advantages will instantly be appreciated by anyone who has ever wrestled with the ordinary cheap pattern and incomprehensible instructions.

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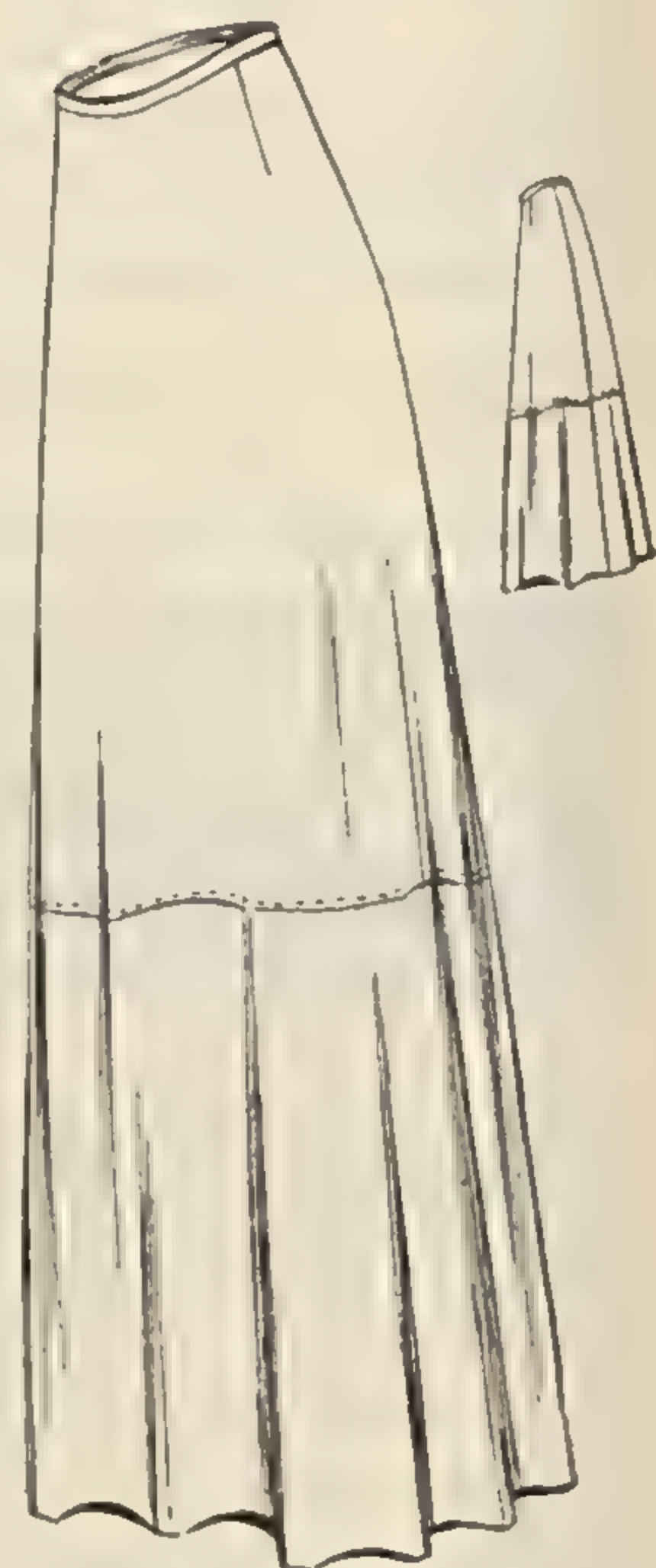
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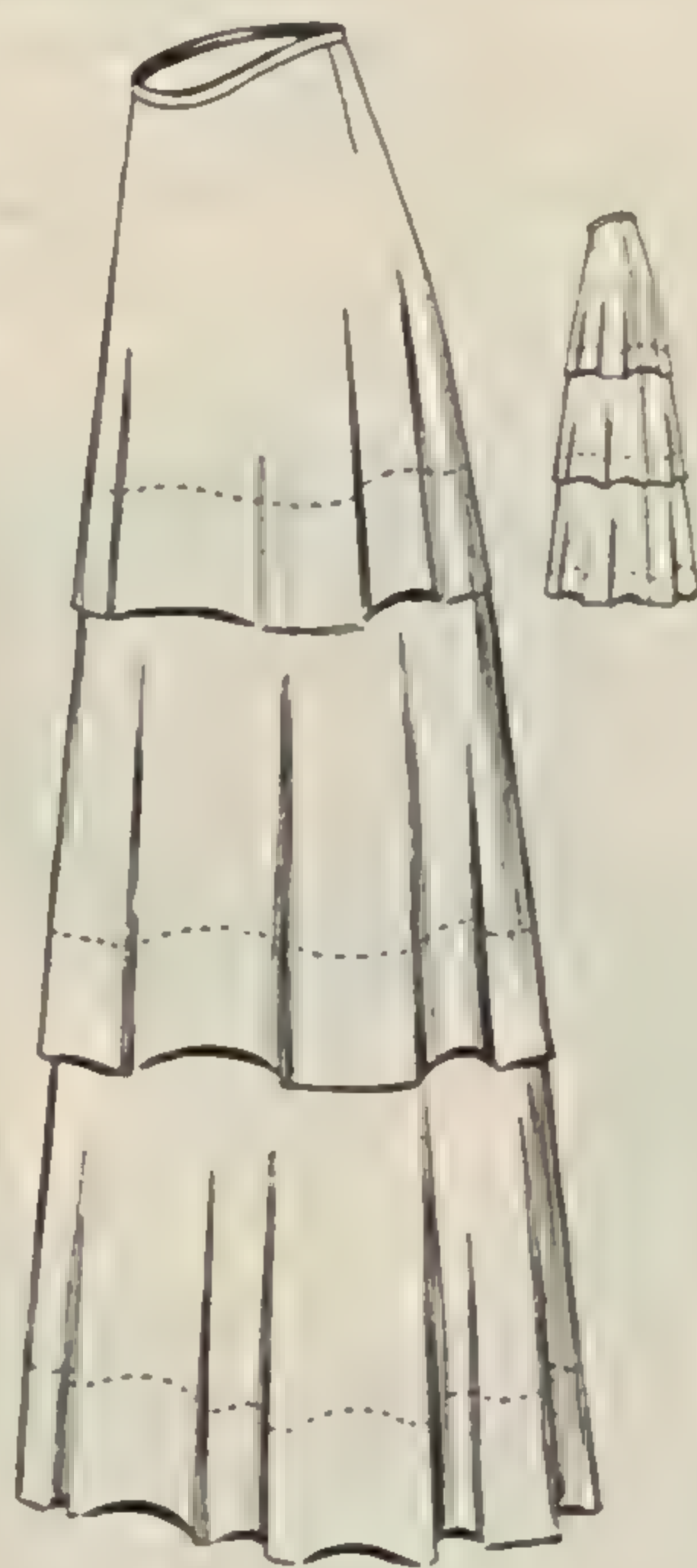
*For descriptions of these skirts see page 74*



1659



1660



1661



1662



1663





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